

APPEAL No. 16-56057

UNITED STATES COURT OF APPEALS FOR
THE NINTH CIRCUIT

SKIDMORE, AS TRUSTEE FOR THE RANDY
CRAIG WOLFE TRUST

Plaintiff-Appellant, v.

LED ZEPPELIN ET AL.
Defendants-Appellees.

MUSIC COPYRIGHT INFRINGEMENT,
ON APPEAL FROM THE UNITED STATES DISTRICT COURT FOR THE CENTRAL
DISTRICT OF CALIFORNIA
THE HONORABLE R. GARY KLAUSNER
THE CASE WAS DOCKETED IN THE CENTRAL DISTRICT AS
CASE No. 15-cv-03462

PURSUANT TO PERMISSION BY COURT FOR
PLAINTIFF-APPELLANT SKIDMORE TO LODGE PHYSICAL AND
~~DOCUMENTARY EXHIBITS—INCLUSIVE OF AUDIO/VISUAL~~
EXHIBITS—IN THE APPELLATE RECORD

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Live performance of Led Zeppelin playing Fresh Garbage 1-10-1969

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Respectfully submitted,

/s/ Francis Malofiy

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June 23, 2017

CERTIFICATE OF FILING AND SERVICE

Plaintiff-Appellant Skidmore pursuant to permission by the Court has filed four (4) copies to lodge the physical and documentary exhibits – inclusive of audio/visual exhibits – in the Appellate Record.

Respectfully submitted,

/s/ Francis Malofiy

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Attorneys for the Plaintiff-Appellant Skidmore

June 23, 2017

PLEASE NOTE:

**FOR THE FOLLOWING AUDIO/VISUAL TRIAL EXHIBITS, PLEASE SEE THE
DVD ENCLOSED IN BINDER POCKET AND SUBMITTED TO THIS COURT**

- | | |
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PLEASE NOTE:

**FOR SUMMARY JUDGMENT AUDIO EXHIBITS 6 – 47, PLEASE SEE
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6A

1/10/1969 – LED ZEPPELIN PERFORMING FRESH
GARBAGE

EXHIBIT

61A

CASE NO.	15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the Randy Craig Wolfe Trust	
VS.	Led Zeppelin et al.
PLAINTIFF'S EXHIBIT <u>61A</u>	
DATE	_____ IDEN.
DATE	_____ EVID.
BY	_____

Deputy Clerk
AO-386

AUDIO EXHIBIT 61:
TAURUS DEPOSIT COPY
(BY FERRARA)

13-YEAR-OLDS BUY OUR DISCS!



answers the
questions in the
final LED ZEPPELIN ASK-IN

THE last part of our four-part series on Led Zeppelin is an interview with the man who made it all possible in the beginning, guitarist extraordinary Jimmy Page.

Jimmy's reputation as rhythm (can you believe rhythm?) guitarist with the Yardbirds and his stupendous session work in London (Joe Cocker's classic, "With a Little Help from My Friends" features Page's picking) was enough for Atlantic Records to sign Led Zeppelin unseen. The intuition of Neustadt and Ahmet Ertegun and Jerry Wexler, the fathers at Atlantic, is too incredible to be believed.

As before, I am represented by RY below and JP is Jimmy. Here is how he replied to my questions in Toronto, Canada.

RY: WHERE DO YOU THINK YOUR FOLLOWING LIES?

JP: It's hard to pinpoint really. At the beginning it was the underground clubs because that's where we started. Obviously it spread by the amount of people who come to our concerts. People are coming all over from schools and I don't know. The thing is that it's getting so big you wonder where everybody does come from. I suppose basically it was from the underground thing.

RY: THERE SEEMS TO BE A LOT OF YOUNG PEOPLE INTO YOUR MUSIC NOW?

JP: I don't really know why this has happened. I mean there's the Cream did the Madison Square Garden concert there were people of mine and Jim [in there]. This is very, very bizarre. I mean it's not really quite sure of their motives. I'm sure they can't really be into the music — they can't understand it. I mean I can't find in England kids I don't like call them that; people of 12 are buying underground music and apparently know what's going on.

RY: A source, a fellow who runs a store near where I live who met up to date on who's been in the band. English kids are so strange, such weird things get in. It often amazes me who buys what so I do a bit of research and you're 13 year olds to buy these records.

RY: DID YOU HAVE ANY IDEA OF WHERE YOU WERE GOING A YEAR AGO?

JP: Yes, the whole thing at the time was hard rock rock which you can hear on the first album can it's basically what it is. Obviously,

there's a couple of blues as well as hard rock and blues, the whole thing.

RY: DO YOU SURPRISED AT YOUR TREMENDOUS SUCCESS?

JP: Oh yeah. The Yardbirds at the end were getting probably \$2,000 a night and I thought LZ would probably get \$20,000 a night and work our way up to that and have a good time. But that was all I expected. It's really frightening actually the way it has snowballed.

Second album

The record sales of the second album

It really surprises me. It's beyond my comprehension that things should go this well. Because I didn't contribute much. I was there, I was there for one sort of group, what with the Cream break-up and Hendrix hadn't been doing much. They had been the two real big stars. And I think I think it was just good luck that our timing was right. And in we came with the hard rock as well.

RY: WHAT DO YOU THINK OF THE AMERICAN POP SCENE?

JP: Well, one always gets inspiration from people like Love, but I believe they've broken up which is unfortunate. And another Love was a tremendous writer. And of course Buffalo Springfield and all the offshoots of these things will



be and are great. There are groups over here doing really good things.

Blood, Sweat and Tears aren't my cup of tea. Spirit do some really nice things on albums. They give a really nice atmosphere when they play and I always enjoy seeing them.

RY: HOW ABOUT THE DOORS?

JP: Actually I was surprised after hearing a lot about the Doors and we got a lot of advance publicity. I heard a lot about how many Jim [he] was, how virile and whatever. I was surprised on how good he was. I mean stage, I admire his writing ability and when he gets it together in a studio, he really does. But on stage, he's not really there.

He doesn't really come across in any way I'd like to see. Being dressed in black leather can only go so far but I mean there isn't any flavor would on stage doesn't really come across for me.

RY: WHAT DO YOU THINK OF THE EXPRESSION THAT ROBERT PLANT COPIES JIMI?

JP: How could he have done? They're completely different. If you want to relate Robert to a sexual

image, and a lot of people are doing that, he's not the type one would associate with it. He's kind looking. I'm not saying Jim isn't, he's got the virile image, he moves very well on stage and he looks good and he sings well — but the whole thing is total sexual aggression.

As far as I could see, the Morrison thing is just an embarrassment because of the whole situation and actually insult them and swear at them and his sexual thing is more of an introvert thing — it isn't so extroverted as Robert's.

RY: YOU'RE DOING A LOT OF PERSONAL APPEARANCES NOW. HOW DID IT ALL START?

JP: We started off at less than \$1,000 night actually. We played for \$100 one day but it was worth it because we didn't care. We just wanted to play. And then we went to England, we had such a bad time and bookers were saying,

"LZ used to be the Yardbirds, we'll book them if you'll put them on the bill." And I said "Well, I'm just a joke in England, that they wouldn't accept you. They won't accept anything new."

Over here, we were given a chance.

Jimmy tells
an amazed
RITCHIE
YORKE

RJ Graham booked us in both the Fillmores and all the underground promoters like Russ Gibb and these guys were like "You know, we gave a great start and it was on our own shoulders. You know, come over here, work as hard as you can, give us all you can do, then if it doesn't work, go back to England and start again. But obviously no one would have had us back if we had died. It was just up to us."

RY: YOU'RE EARNING FANTASTIC MONEY NOW. WHAT'S THE MOST MONEY YOU'VE EVER MADE?

JP: In Boston we got \$4,000 for one gig. That's pretty good. It depends now — the artistic side can go so far, then the managers take over on the business side. You know, you have to pay percentages above guarantees and it obviously depends on how big the place is and that was the biggest place and that was the most money I ever made. There were about 17,000 people.

RY: SOME CRITICS THINK YOUR VIOLIN BIT IS GINNICKY.

JP: It's important to me, actually. Unfortunately, it does look gimmicky with the visual thing of the violin bow but, in fact, good things can be done with it. It's not really hard to do. It's not as easy as it looks in actual fact. I would still include it whether people hated it or not.

RY: YOU THINK YOU'RE IMPROVED YOUR GUITAR PLAYING SINCE JOINING LZ?

JP: I don't know about LZ as LZ, but playing with these people has been fantastic. I've never played with such great musicians before in my life and I think everyone's improved within themselves.

RY: WHAT DO YOU THINK OF JEFF BECK?

JP: I think he's great. When he's having a shining night, he's really fantastic. He plays things of sheer genius.

RY: I'VE HEARD THAT THE VAGINA FUDGE IS JOINING LZ?

JP: Yes, I've heard that. I don't know how it'll go temperament-wise. He's got a funny temperment.

RY: WHAT DO YOU FEEL ABOUT THE SECOND ALBUM?

JP: It sounds corny, but we've got something we want to try out but I don't know if it's going to fit in. I don't know if it's going to fit in with the rest of the album. They've done some good things. It's amazing the way their guitar styles come into it.

RY: WHAT ABOUT GEORGE'S PLAYING ON "ABBEY ROAD"?

JP: Was it really George? It might have been Paul. It's nice actually.

RY: IN WHAT DIRECTION ARE YOU GOING?

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RY: DARE AND CONFUSED?

JP: All these things went into sections of the album. I mean I'm going to mix in with the organ and acoustic guitar building up and building up to the electric thing.

RY: I'M PRETTY LOOKING FORWARD TO DOING IT. I CAN'T REALLY TELL YOU MORE ABOUT IT IN CASE IT DOESN'T WORK OUT. BUT I THINK IT WILL.

RY: WHAT DO YOU FEEL ABOUT THE SECOND ALBUM?

JP: It took such a long time to do

on and off — having no time and having to write them in hotel rooms. And hearing the initial versions. As I heard the initial versions we did so many times playing them to different people, it's like the James Gang. I heard them and I went very good and went down well. I expect we'll hear more of them.

RY: WHO HAS INSPIRED YOU?

JP: Even now I don't listen to current guitarists. Whether that sounds right or not, I was really listening to the old blues people. I thought "Well, they're doing these things and I can't do anything out of it too." I thought that if I started to listen to everybody else like Eric (Clapton) and Jimi Hendrix, I'd get lost and start mixing their phrases which I probably did do subconsciousness and I would've stopped.

You can hear Eric's phrases coming out on Jimi's albums and you can hear Hendrix phrases coming out on Eric's records. I was really listening to acoustic guitarists like Bert Jansch. He's my ultimate favourite. I was listening to that more than anything and that's what I play now. I think I would really like to develop the acoustic guitar into something much better. The singer style not like C.S. & N.

RY: HOW ABOUT BLUES GUITARISTS?

JP: They're great. They've all got their trademarks. It's so easy when you're listening to them to pick all your trademarks off of them and suddenly a style of your own develops out of that. I still listen a lot to Bert Jansch and a lot of the others. And a guitarist who came to England called Matt Murphy. Buddy Guy, of course, I really like him. I think he's great. It's King in there now. Now I think that LZ is very up-to-the-moment. At that time, his records were raw and rough. It was hard to relate to them. Yet, I know that people like Rush and Guy had drawn from them but that was today's concept of that song. And it wasn't. But LZ became more well-known and more records became available.

was able to say that B. B. King is there as well.

RY: JOHNNY WINTER?

JP: I like his style playing very much. His bottleneck Robert Johnson things. He's really got those things ed to a tee.

RY: SOME PEOPLE ACCUSE YOU OF HAVING NO TASTE?

JP: Maybe I haven't. I don't know. I feel I'm not playing tastefully. I play tastlessly. I've heard every guitarist attacked that way — it depends on what they mean. I have seen some serious art here. If I sit down with a guitar I could probably play a lot of things that a lot of other people couldn't play. You know, classic or blues and people might say "That's really tasteful man."

RY: HOW ABOUT THE STONES?

JP: I don't know really. Did you see the Pythons' "Sister Sledge"? I started off really good, but then they get into things like Satisfaction and it sounded pretty weak. I don't know why. Maybe it's because they're not as good as the Stones. It was such a big ordeal playing for so many people, they must have been as nervous as hell. It's a good record. Jagger is so fantastic and his songwriting — the words are incredible.

Beatles?

RY: AND THE BEATLES?

JP: They just turn it out, don't they? They sounds fresh whether it is or isn't. They've done some good things. It's amazing the way their guitar styles come into it.

RY: WHAT ABOUT GEORGE'S PLAYING ON "ABBEY ROAD"?

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RY: WHO HAS INSPIRED YOU?

JP: Unfortunately, I haven't seen all the bands I'd like to see. I'd like to see Crosby, Stills, Nash & Young. Group. I really want to see them. I mean it's a matter of fact, he's a great guitar player. I called Joe Walsh who's got a group going around the Cleveland area. I called the James Gang. I heard them and I went very good and went down well. I expect we'll hear more of them.

RY: DARE AND CONFUSED?

JP: A producer in fact would probably say "Well, I like that idea but I only don't you think that and I'd like to do it." I mean it would be a bit of a battle if you'd written it yourself. It would be different on a single because I guess the producer would be the one who would write it. That's why I've been the producer most of the time because the songs have been either written by me and Robert, or the rest of the boys. It's more personal really.

A single?

RY: DO YOU HAVE ANY PLANS FOR A SINGLE?

JP: Yeah, when we get back. We've got two ideas but then when I say ideas, an idea usually amounts to a chorus or a couple of verses or a bridge. I mean it's not necessarily going to have a week off or so and everyone's going to think about singles and ideas for such things. I mean I'd like to do it myself and amalgamate all the ideas to see what comes out of it. I should think.

RY: I HEAR THAT YOU REALLY CAN'T TOLERATE STRAIGHTS.

JP: Oh yeah, I really hate all of that narrow-mindedness. But I think it's OK to have a taste for anyone, with pleasure, feeling. Even if they're not, even if they appear to be a straight person, if they're sympathetic to other people, they can be open up and hearing people making nasty comments to them.

You can really discriminate against all the time. I mean I was coloured, I'd really be able to kick up a stink and I'm not, so I really have to be up with it. And I know everybody's got some bone hair does. It's a bit of a drag.

RY: ANY PARTICULAR INSTANCE?

JP: Well, I remember when I was a kid, I used to check into hotels where they don't like the look of you and they don't want you there. You know, I mean it's just like that. You know, I haven't been bottle sort of age.

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To stay on the vulnerability/faulty of the rock star theme, it seems to me that you are unusually stable in your profession, as if you discovered how to sidestep the pressures. You've quit the ostentatious guitarists-in-the-public-eye thing and retreated to prolong active life, as it were. Well, I've been through all that and I have at times felt really completely shattered by it all. It's not so much a question of retreating or finding ways to being able to come over the top of it, who has not everything to do? I suppose there's a moment of realisation when the whole thing falls into perspective and we see everything as it really is. I got really despondent and shattered by all the bad press, not because we couldn't face criticism, because we can - but the prolonged shattering side press comments wore me down until I was becoming very unmoved, especially when I knew I was doing the best I could.

Q: No. You can develop a tremendous insecurity if your management isn't top of the game. I know that money is a dirty word in the business, but the fact remains that if you have any measure of success, you're going to have top names coming in. Now, I'm sure you know of groups who have been working for years and years and years and years and nothing because they've been screwed all the way down the line... I mean, just sort of things I'm thinking. We're very lucky in this respect, because we've got Peter Grant who is like a fifth member of the group; he comes on every single gig, etc., which is something very few managers would ever consider doing.

What about this constant living out of a suitcase... surely that can grind you down after a while? For instance, what about that Yardbirds tour you did - which was something like two gigs a night for a month?

R: [Laughs] At the time it didn't seem as bad as it actually was, because being in a group you expected that sort of thing, but I could tell it was now. It was on the *One Day Closer To My Master* tour, it consisted of living out, but for a month travelling from town to town, gig to gig. It got to the point where there were so many people on the bus that you could visit us the today you either had to wait 'till you got to the gig or else hope that the bus would stop at some convenient place along the way. We were sharing this bus with Sam The Sham & The Pharaohs, Gary Lewis & The Playboys and a host of people. It was so crowded that we often had to sleep on the luggage racks, depending on whether or not Gary Lewis and his crew travelled by plane as they sometimes did. We'd get to the gig, load up our gear and Brian Hyland, who opened the show, would go straight onto the bus on stage. There was no time to change or much of anything like that. And, if it was a double gig, playing two sets in the same city, the bus would do a double service. Like, you'd come off stage, go on one set which had just finished, then leave Brian Hyland and whiz off to the other gig. It was ludicrous to remember how bad it was.

Q: You mentioned the Rolling Stones.

R: ...which I think is brilliant, the real pressure comes when you're doing the best you can and people are not writing it off as crap. That really affects me, I'm afraid, and I know of other people who've probably been affected to a greater

degree, but I tend to be complacent that it doesn't probably last forever.

To change the subject completely, whose records do you listen to when you're just lying around at home?

I like blues a lot, I can sing. I just got that double album, even though I have most of the tracks on cassette. The beginning I especially liked, especially 'Long Way Down' to me is the best LP at least I've done, song after song, you see, and that I'll continue the blues, one of the reasons I do 'The Old Rock Gig' tour. I still listen to his albums, I like the first four or five of the early Sun recordings, 'Long Way Down' is a *classic example* of his blues playing, man.

I don't know. I like bad sets of things, like the Dixie Chicks and things you know that they sound terrible, I always listen to those because I have a weird taste in something of interest. That's another bad album which travelled through my car with a tape deck for god's sake recorded a bagpipe band, wind band, whatever. That kind of music, which I don't understand, interests me. But I don't like songs that I can't understand then put on a bagpipe band record, it's ugly, it sounds

Q: You mentioned the Zoso record. What's the story behind that?

I met Adam Fahey, he was very good, but I had given up making albums and they always struck me as being too pretentious, too balanced, released group - son of the The Hollies, where whenever you saw them the harmonies and balance and performance would always go on. They were like very well balanced and super every night. They were obviously very good, even though they didn't strike me as an emotional level like Spain did, for instance.

I sat in front a couple of times and thought they were very good - one kid discovered they're from a little band of mine - our local band - called the cellulites, I'm from one time and they played at the same bar all the time from there, all the time, and still changing instruments and having a whole range of stuff. They had such great energy and a grip on their music. Their music was so tight, it's like a real precision, I mean, it's like you'd meet on the road with the bus coming along and you knew there was no phone number because it showed in his name, but right back up again playing the Avalon Ballroom, and he was doing a flamenco thing, which was so earthy and really good as you'd expect from a Spanish guitarist. Then this line of a man suddenly suddenly emerged from the wings and started to mess the stage, just too much, I mean like hell, you know, just playing it you like that, which certainly wasn't me, because the spirit and the line, I mean was great.

And their best albums were never released here. Which other American bands impressed you on stage?

I saw the New Riders once, they had a nice folk-influenced band, but the music underneath was very odd. They had a countryish guitar which was very earthy, but he did a religious thing and left the stage.

They're not Indians - that was just a red-herring to perpetuate, and only the middle two are actually true. What happened was that we all chose a symbol and the four together became the talismanic record. Robert's felt his own square, like a symbol or which all sorts of policies have been enshrouded, and which has a very interesting heritage. Like, for instance, it represented courage to the Red Indian tribes. John Paul Jones wanted the second from the left, because it's a book about music, and was said to represent a person who was born, confident and competent because it was difficult to draw it accurately, and John Bonham's name from the same book - he just picked that one out. *The American Indian*.

My symbol was one which I designed myself, but I don't quite remember it or a word, Zoso, and some people in the States refer to the record as 'Zoso', which is a pity, because it was supposed to be a word at all, but something entirely different, and with a different meaning altogether. Basically, the whole thing was just another try to show the music into chaos and we'd had a good laugh when the record went into the charts and they had to repeat due to the symbol instead of a conventional one. After it supplied all the papers with the appropriate sized block, but they didn't like it at all, so we had to set a precedent. So far, album sets two precedents, firstly the title and secondly, the sleeve, but no wording at all - nor even the number or the name of the printer.

Pete Frame's latest book, *The Restless Generation: How Rock Music Changed the Face of 1950s Britain*, is published by Roger House.





MY BACK PAGES

In 1972, at the height of Led Zeppelin's fame, JIMMY PAGE spoke to the pioneering rock monthly *ZigZag*. He talked frankly to editor Pete Frame about his early days as a session man, his time in The Yardbirds, and the formation of Led Zeppelin...

I did this interview in November 1972, at the offices shared by Peter Grant and Mickie Most, several floors above a Millets shop in Oxford Street. When I got there, Jimmy was examining the artwork for the sleeve of *News Of The World*, which was giving him consternation because the hand-tinting wasn't quite right. The album was already in the can but wouldn't now be released until March, missing both the upcoming UK tour and Christmas – not that this was too much of a problem because it was guaranteed to hit No. 1, no matter when it came out.

Page was the essence of calm, though, and Manager Peter Grant was bussing in the lift, a cigarette probably making sure that this audience, looking slightly wan, going to ask any awkward questions. Later on, I got to know Grant well and found him to be as sweet as pie. But such then as was this huge, bizarre, unimpressive presence, obviously very protective of Jimmy.

I felt very privileged to be doing the interview (I don't think Page did that many with small-circulation magazines like *Zigzag*, and I suspect that he might have been called in at it by his publisher, BP Fallon, who had been a mate of mine since the days when he was press officer at MCA Records).

Afterwards, I phoned BP to tell him how well it had gone – which is when he introduced me to his protégé, Jimi, who wanted me to interview another of his clients – a new band called Silverhead.

Meeting Michael des Barres – and, of course, I could hardly say no. A few days later, he drove me up to a college in Kilmarnock, where they were playing, and also invited local Luis Robert Plaza and John Bonham along to yell encouragement at the end. The night ended with a roadside party at Plaza's flathouse... but that's another story.

Where do you start when you go to interview a musician like Jimmy Page? At the beginning, obviously...

JIMMY PAGE: "I'm not sure if you've seen my book, but I'm a pretty quiet person. I'm not really a talker, so I don't know if I'm good at this sort of thing."

As I was with them when I left school, but all the travelling to one night gigs made me fit. I used to get sick in the van. When it came to the point when I wasn't going to go on with Neil Christian again, I was approached by Carl Davies, who was forming a group, and I went as far as talking with them before I came to the decision that there was no point in going on because I just got to the same situation of feeling sick during all the travelling – I packed it in and went off to tour shows for about 18 months.

Then, when I left there, I began to do sessions for people, and the work just began to escalate, and that's when I first went because there were good things to be done around the stages of the theatres and studios became, and I worked as a freelance. Because I was a new face on the scene, I got bookings all over the place.

Legend has it that you got into sessions after you were spotted playing at the Marquee

Yes, it was something like that. I used to go up there and play in the car park spot with three other guys. We didn't really know each other outside the Marquee; we just used to meet there, and get up and play.



Jimmy's first band, the Crusaders, around 1961. From left: Jimmy Page, Jimmy Evans (drums), Neil Christian (vocals) and John Spicer. Photo courtesy of John Spicer.

When you started doing sessions, could you pick and choose at all?

Not really. You'd get the sort of situation where, say, a session session man, who didn't really know many of the session musicians, would fear that there was a new guitar player around, and he'd book me for what turned out to be a ludicrous session – one minute in supermarket or something like that. Sometimes, I'd be asked to do a session and the booker would say "You must so want you to do it" and I knew I'd be OK, but it'd be a miserable sort of job, but often I'd arrive without knowing what it was for, and as I got a little more experienced, those were the sort of things I learnt to avoid... I mean, there were just a headache, things I shouldn't have been doing.

JIMMY PAGE: "I think I did my first session in 1961, for a band called The Kinks. I think it was Ray Davies, I think he was the lead singer. I think he was the only member of the band that was still in the band at that time. I was thinking along those the other day, and I was wondering why Nicky Hopkins got so involved with the session men he used to use, because quite often, they just weren't necessary at all. For instance, I wasn't really needed on the Who's 'Can't Explain' session, but I was there, and all I managed to do was stand in the spot of piano on the side. Maybe Hopkins used to have people like me standing by in case the group couldn't quite make it on some level. I'm not. The Kinks didn't really want me around when they were recording. One aspect of being in the studio, while a potential tune was being made was the press: too many people were taking a few shots at the rest of session men. I was a session anything, obviously, but it just leaked out, and that sort of thing, I think, led to possibly bad recordings."

SARAH: "Or say that, during the period of 1964-1965, I was in there going round on a lot of sessions, but if I went into details, it would be a bit of a nuisance for the people concerned."

Pete Townshend acknowledges your assistance on Can't Explain, but Ray Davies is adamant that you played nothing but tambourine on any of The Kinks' stuff. That's fair enough. I didn't mind a year patch on

The Kinks' classic. I know I managed to get a couple of bits on on their album, but I don't really remember. I know that he didn't really approve of me playing.

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This band isn't big enough for the both of us: The Yardbirds with Jeff Beck, front left, and Page

But if he wanted you to try his inventions, you had to follow his instructions.

That's right. I've always listened to him, and The Yardbirds had a good example for things like "I'm Not Angels" (called "You're Day") I asked the lousy who did we hear everyone was doing it was Chet Atkins and I think it was Bob Dylan interested in a lot of blues guitarists who were bending strings, all the early ones.

What about the new wave of British acoustic guitarists who were starting up in late '64 early '65, like Bert Jansch and John Renbourn, did you pick up on them at all?

I went to see Bert Jansch in Germany just as his record LP was released, *Just Like Us*, and he was great, but he really wasn't very good as a solo player now...

...but I liked his songs, and I liked his guitar playing, and I liked his voice, and I liked his harmonica playing.

He wasn't doing it, I always thought that there was the same with the touch, he was always too more

advancing, and complicated in his technique, although Davy Graham, for one, did use the major/minor thing, and he was quite good at it, too. But you know tunings - so Alvin Lee, Peter Green, and Jimi Hendrix from the first Jansch LP, they had complex and full of weird tunings, and Davy Graham never did anything like that. So, even the Chapman-style impressed me very greatly. His first album *Psychedelic* is just great. He's still around to end.

I thought that you and Davy Graham were mates in those days, and were involved in a kind of parallel development of Indian and Moroccan tunings?

No, I was friends with Jon Mark, who is now with a good friend of Davy Graham's, which I've never heard.

...and I was friends with Jimi Hendrix, and I was friends with Alvin Lee, and I was friends with Peter Green, and I was friends with... I mean, I was friends with a lot of people.

Davy Graham never had a solo, but he may, take some recording out there, and I think he's still working on his ragas pieces - now feel a somewhat similar thing to the way I feel, but I don't know what is similar, but I feel the way that

he'd been to Morocco and played with musicians over there, but I don't know if he ever got actively interested in Indian music.

Jon Mark and I got involved in Indian music, and I had a sitar sent over from India before any other people, or pop, started before George Harrison, for instance. I'd been to see Ravi Shankar, years before he became fashionable, because the audience was nearly all adults - there were only about two young people there.

I've often read about you having a sitar, but I can't recall you ever using it on record.

I never did, because I knew what would happen when you do it on records, and I was wrong. To use an instrument which has been developed over thousands of years is quickly going to... well...

You're right about the gurnick value. I remember Donovan saying he was going to retire for six months and learn the sitar, and I remember the way The Byrds paraded one at the press conference for *Eight Miles High*.

Yes, but that was a great record. I personally wasn't too happy with the way George Harrison used it on *Within You Without You*, though everyone else seemed to think it was incredible, as far as sitar playing went. It wasn't, but later on, when he did *Within You Without You*, I think that's unsurpassed to this day. So, he really did good things for Eastern music, and was the one who woke people up to it on mass-media level, but it was people like Davy Graham who were into it long before anyone else.

...and I think that's what happened with Jimi Hendrix, too. He was into Indian music, and he was into Indian instruments, and he was into Indian tunings, and he was into Indian rhythms, and he was into Indian... I mean, he was into Indian everything.

I mean, I used to record one or two people like Carl Dacus and Eddie Walder and John Lee Hooker, but that was to listen to rather than copy. No, Albert Lee is a class of his own - country guitar - and I've never done that style

That single you made on Fontana, *She Just Satisfies* - why just the one?

I wasn't allowed to make a second one, but that single was sold, and should anyone hear it now and have a good laugh, the only justification I can offer is that I played all the instruments myself, except the drums. *My original self-made garage tape in 1968 - Late*. The other side was an instrumental, featuring harmonica, because I got all interested in that around that time.

...and I did a few more, but I didn't release them. Oh no, I was free to listen to - to put in my personal archive, which have quite a lot of interesting stuff - Johnny Kidd, Cliff Bennett, a lot of people.

Can you tell us about that *Blues Anthology* which came out on Immediate (two double albums in December 1969, a repackage of earlier single-album releases), and which has just been re-released yet again in the States?

That was really a tragedy for me. I got involved with Immediate, producing various things, including John Mayall's *Witch Doctor*, *Telephone Blue*, and a couple of others round

late 1965. Eric and I got friendly, and he came down and we did some recording at home, and Immediate found out that I had tapes of it and said they belonged to them, because I was employed by them. I argued that they couldn't put them out, because they were just variations on blues structures, and in the end we dubbed some other instruments over some of them and they came out - with liner notes attributed to me (*our earlier tapes*) though I didn't have anything to do with writing them. I didn't get a penny out of it, anyway.

Eric Clapton and the All Stars (1966) is a double album of recordings from a session at the studio of Brian Eno's parents in Hackney, London, playing for the first time. Jeff Stu from the Stones *travelled* was on piano. Mick Jagger did some harp. Bill Wyman played bass and Charlie Watts was on drums.

There are also tracks on there by The All Stars, featuring you and Beck and Nicky Hopkins, all credited as your compositions

Yes - they were tapes Immediate had in their possession from a long time before. It was, in fact, the Cyril Davies All Stars without their guitarist, and they were just tracks we'd done for fun after the real session was over. It was just a case of Immediate flogging together whatever they could to fill out the albums, and I'm really embarrassed about the whole thing, because everyone thought I'd instigated it, and I hadn't at all. As it was, nobody got paid for any of it.

The All Stars (1966) includes a track called "I'm Off To Find Some More" which goes like this: "I've got to go now, I've gotta find some more... Mr. Paul Samwell-Smith said 'I'm leaving.' It was a great night, because it was at one of those silly ball things - either Oxford or Cambridge. I can't remember which - but everyone was dressed up in dinner jackets, and Keith Relf [Ziggy Marley] was totally drunk and was rolling round the stage, grappling with the mic, blowing his harmonica in all the wrong places and just singing nonsense words... but it was great, just fun - so I sensible for the session, but Samwell-Smith was always after musical precision and adherence to strict rehearsed neatness, and it was more than he could take. It was the last straw, he'd had enough and decided to quit.

Were you there then? Did you used to go to gigs with them before you actually joined?

Yes, I used to go to all the gigs with them because I was really into what they were doing, so I just fit in, and told the others that they'd do the songs if they had any sense, but they had two gigs following closely and felt they had to do them, and it was a case of me helping them out of a spot. I offered to play bass, though I'd never played one in my life before. I knew their act and what they were doing and seemed enough to get through, and then they suggested that I stay on. So I did.

I'm Off To Find Some More (1966) includes a track called "I'm Off To Find Some More" which goes like this: "I've got to go now, I've gotta find some more... Mr. Paul Samwell-Smith said 'I'm leaving.'

Jeff Beck, who replaced Clapton, often used to say "I wish you could join, and we could play together." I agreed that it would be good, but I never took it seriously because there was this thing about five Yardbirds, and to bring in a sixth would have

described that as my playing was never a real consideration until Samwell-Smith left and I took over on bass. The idea was that Chris Dreja, who was the rhythm guitarist, would train bass and when he became proficient enough, we'd switch roles and The Yardbirds would then have two lead guitarists. That eventually manifested itself on The Stones' *It's Only Rock'n'Roll* tour (which opened on 23 September 1966). A lot of people think I never played lead alongside Jeff, but in fact we played together for several months.

So after about a couple of months, Chris Dreja was able to get around enough on bass?

Yes - just wait a minute, I think the switch was necessitated earlier than planned because of one of Jeff's collapses. We had to play this gig in San Francisco at the Fillmore, I believe, and Jeff couldn't make it, so I took over lead that night and Chris played bass. It was really nerves attacking because this was at the height of The Yardbirds' reputation, and I wasn't exactly ready to roar off on lead guitar, but it went off alright, and afterwards, we stayed that way - so when Jeff recovered, it was two lead guitars from that point on.

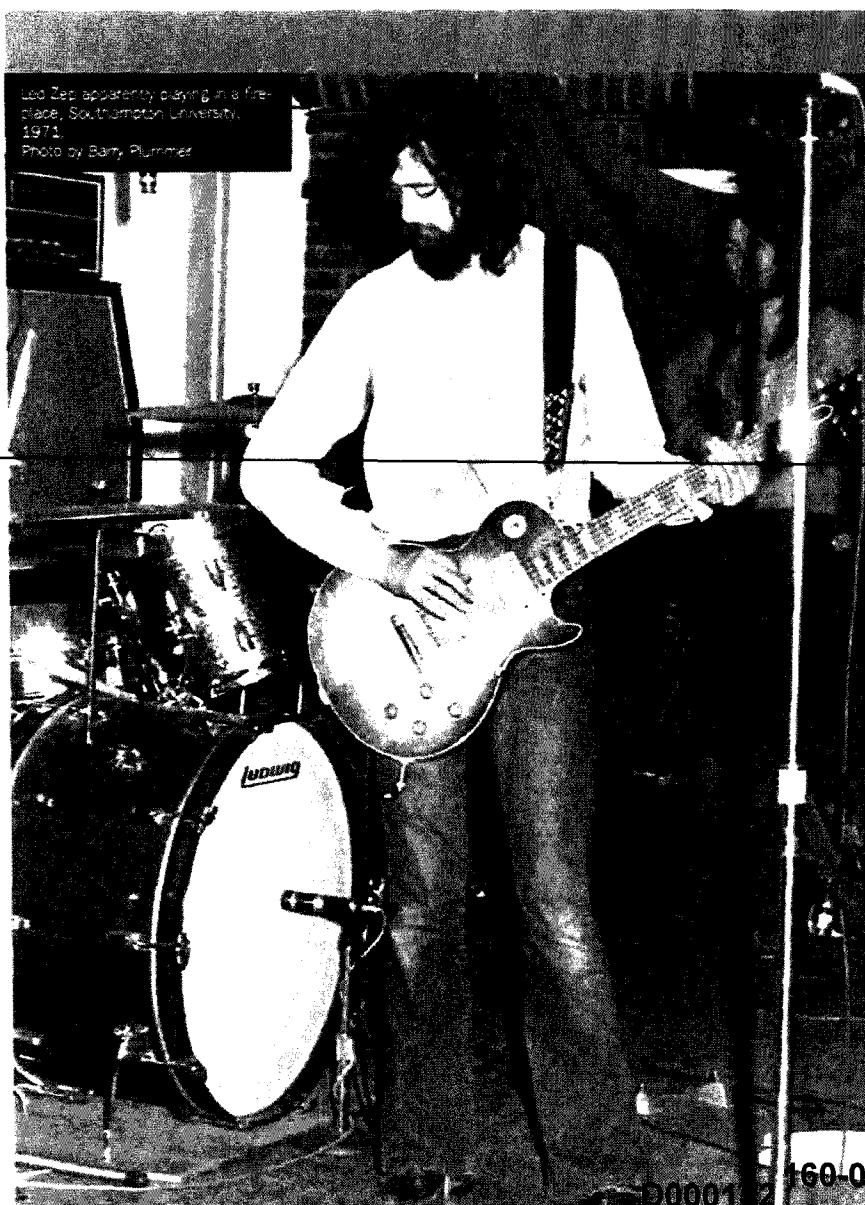
I and my guitar, 1966. I had just got a Gibson Les Paul Special, and I had to learn how to play it, and I had to learn how to sing, and I had to learn how to play with a band.

It wasn't just Freddie King, we rehearsed hard on all sorts of things, especially introduction riffs in things like *Over Under Sideways Down*, which we were doing in harmonies and we had to work worked out a shared play-rehearsed phrasing together. It was the sort of thing that people like Wishbone Ash and Queen have perfected, that dual lead guitar idea. Of course, that was all very well in theory, and at rehearsals but on stage, Beck would often go off into something else.

Did it really develop into a scowling, glaring battle, with you and Beck at opposite sides of the stage?

No, it was never a case of trying to blow each other off, because I was trying to get it working so you had this stereo effect on the guitars. There was no point in doing battle, that would've just led to a useless sound.

Evenings off, we'd go to the pub, and I'd play the piano, and Jeff would play the guitar, and we'd sing songs, and I'd play the piano, and Jeff would play the guitar. I'd tell the truth. I didn't even think about it. When





I'd been in Neil Christian & The Crusaders. I'd had to do things like sit over backwards until my head touched the stage - you know, those silly things that groups used to do. But The Yardbirds were never into clowning or anything like that; it was just a case of acting naturally, I suppose.

Looking at release dates and listening to records and so on, I've concluded that the only tracks that you and Beck played on together were Happenings, 10 Years' Time Ago and Psycho Daisies (both released on a Columbia single, DB 8024, October '66). I think that's right. I played bass on Psycho Daisies, and there's a bit of a carry-over school to Happenings.... We were in the studio waiting for Beck to turn up, and Relly had this little bit recorded on a tape recorder, the sort of riff pattern for the song. Well, I worked on the riff and theamente of it, and we'd got it all ready by the time Beck eventually showed up. He just put some guitar on top of it and that was it, but I think it turned out well! There's also a double lead on Snell On *presumably*, the one recorded on the Blow Up record, and that's Page was on bass in the film, as I recall.

Those last few singles didn't seem at all Yardbury, especially Ha Ha Said the Clown and Ten Little Indians (neither of which were released here, mercifully). Were they, in fact, Reff plus session men whom Most had got together to do the track while you were out touring? No, it was all right, but both of those tracks were a bit of a mess. It happened like this: Eddie Most would say "Why don't we try to do Ha Ha Said the Clown in *Jack and Bentie*, by Joe Meek?" "Mm-hmm, but in a Yardbury style!" and we'd say "don't be silly." But he'd say "Come on, let's try it - it'd be an interesting experiment if it doesn't work, we'll scrap it." Of course, no sooner was it recorded than out it went, despite the fact that it was terrible - and then to cap it all, we fell for exactly the same line on N.Y.C.'s Ten Little Indians, but it was we managed to get one striking effect on that one. That was the sort of thing that led to a lack of confidence within the group and its eventual split.

If you've heard her, you'll know why it was stopped. These sort of things are always

happening in the record business. What happened was, Epic said to us *for free* '67, "can we do a live LP?" and they sent down the head of their light music department to do it. The agreement was that if it was good, they'd release it, but if not, they'd just file it away. Of course, it was terrible; the bloke had done things like hang just one mic over the drums so none of the bass drum came out, and he'd mixed up a monitor cabinet on my guitar instead of the real one, through which I played all the fiddle and certain notes, so all that was lost. We knew it was just a joke when he did it. He assured us it would be alright, "it's amazing what can be done electronically," he said, and then when we went to listen to the master tape, there were all the bulltrish cheers dubbed on it every time there was a solo, and it was just awful, so they had to ditch it. They must've dragged it out of the vaults a few years later when someone realised there had some unreleased Jimmy Page stuff and out it came. It was just too ridiculous, but it circulated and sold a few copies before we put the ban on it.

It's worth a lot of bread now.

I wish it wasn't. I wish people would accept a lot what it is, a pathetic load of crap. We did some studio work with the same guy a little later *for single "Guitar Player Inspire Think About It" released here on Columbia DB 8368 in January 1973*, but that was desperation, I suppose, because we were so anxious to get something done, if only to prove to ourselves that we could do it.

Then, as the author says, "the question is, how can we get rid of the
present system?"

Yes, over the months before the break, Reid particularly, and McCarty had been talking about starting up a new scene. To counteract the sort of stuff I was listening to, they were into very light things like Simon & Garfunkel, The Turtles and people like that, and they wrote some songs in that vein, which they wanted to go off and record. I was in favour of us keeping the group together and tried to persuade them to stay and record their songs as The Yardbirds, because I knew we had the potential to pull it off. But they just wouldn't have any of it. Keith was really the instigator, I think, and he said this very weird and interesting thing that I'll always remember: "the magic left us when Eric left". Now I've always thought that The Yardbirds' best stuff came from the Beck era, when they did all that incredible experimental stuff - but anyway, they decided to go.

So you and Chris Dreja looked for some musicians so you could continue the group as The New Yardbirds?

Well, I didn't want the group to break up, and I thought there was a chance that if we made it clear we were going to carry on, maybe Keith and Jim would change their minds and come back, but they went off and made their own record, produced by Paul Samwell-Smith. I can't recall their name at the moment, I think it may have been *Tegular*, and *Death of a Salesman* on *Colours* in late '70s.

Almo's, but I can't remember anything about Paul Francis. He must've been someone who Chris had in mind. Yes, it was going to be Terry Reid, because I'd seen what a good street he was when we roared with him over that come-back after the *Fox*, when he was in Peter Jay & The New Jay Walkers then, but

"At one time I got to him, held our box signed to a deal done with Major Moore, and will get a strong box, but he recommended the Major called Robert Pease.

The drummer I had in mind was Jim White from *Police Stories*. But I don't think we ever actually approached him, because when I got up to see Eileen, who I immediately knew was the one for the job, he suggested I go and check out his friend John Bonham. When I saw what John and Bonzo were, I knew I'd found what I was looking for with the same sort of clarity I was.

By September '68 Chris Dreja had gone off to America to become a photographer. That's presumably when John Paul Jones arrived?

"I got wind that I was having a group photo session so I decided to see if it was true. I went up to his studio and I said "Great! Can I have some pictures taken in your studio?" He said "Yes" and he showed me some really good pictures of him. I asked him if he was going to New York and he said "Yes" and he asked me if I wanted to go along. I said "Yes" and he said "Well, I have a chance to go to New York in November during Penn and this is what I did, we're going to go up there and set up things. He's back here now. I think he's going to do well." *(He took the horse over, but my notes end at this point.)*

You knew him through sessions. He even did

So you went out as The New Yardbirds
and did a tour of Scandinavia.

Yes, but we dropped that name because we felt it was too long and too difficult.

Yes. George Gershwin. *It's a grand world* of
song I learned as a child he was going to
sing this and a record of the performance and,
to my surprise, I said "I'd do it" if it was done
from memory a set with this orchestra so with
that I was set with it and one, and finally a set
of them because it obviously wouldn't work with
all of them at stage at once. I don't know what it
was I spent all. All I can assume is that
probably I wouldn't agree for a lot of it knew

Can you recall how you auditioned Robert Flan (who had been suggested as a possible singer)?

I was trying to say something, he was in a group called Obscureville or I think it was something like that who were playing at a festival training camp outside of Birmingham to an audience of about 12 people... you know a typical student setting where drinking is the prime consideration and the group is only there to add to the atmosphere. He was singing though, singing a rap song. I thought it was weird that I didn't hear all that much because I will probably crusify me for this, but he was a Nutcracker fanatic and they were doing a bit of a kind of numbers semi-obscure Nutcracker stuff, which, as I say, I was never really keen on. I mean I'd seen slides of groups who had



Gold discs for Led Zeppelin I, the band with manager Peter Grant and Atlantic Records boss Jerry Wexler.

concerning with the Yen. The Yen and the dollar played a large part in our discussion, particularly in view of the fact that the Yen has been steadily rising in value.

Anyway, Robert was having a bad day, he said, and I could tell by his tone that night, and as we were talking, that same he had given me the *greatest gift*—the *best present*—*ever*. It took me a few days to digest it, but when I did, I realized that what he had given me was the *best gift* I had ever received.

What caused me to do anything was
expecting others to do the same. I had
nothing significant to add before
I spoke my last words, so I took some
seconds of silence, and asked more questions.
You'd have thought I'd have been noticed at
least especially when I did one of it the
last night, but the night before the meeting ended,
there conditions were obviously unusual, but I
asked him if he was well the next day, and spent
a few days of the following week, according to records,
describing sound and speech and character, and so
it would be thought that he had improved
and was ready for release.

By that time, the musical policy of the group had been determined and presumably, to begin with, he adapted to that?

As he suppressed his personal interests, the
Englishman became one of the most outstanding
and ardent Liberalists in New York. During his residence
in New York he was a strong opponent of the
abolition of slavery. He was very active in
the Anti-Slavery cause, and was on Ruth
Spann's field.

All you needed now was a name.

sorcerers, or magicians, in New Madrid, both of whom seemed to be in the full. We did not see any signs of tumultuous, Mad Dog, for a start, but eventually it came down to the dog, and the name was actually as important as who or what the name was going to be associated. I think we could have called ours the Vigilante, the Peter, though in his case one would have to live with the name more often.

Not seen at Edisto again. Found some rewards there, and also a few more in the letter. All in good condition, with Atlantic salmon preserved, trout, and a large fish. The last was a record holder weighing 10 lbs., but we have added him to our collection, so came up with us and are still in possession.

Let's get on to the albums. The first one (*Led Zeppelin*, recorded October '68, released February '69) was allegedly recorded in 30 hours. Can that be true and, if so, how?

Yes, it's quite rank. So I'm looking forward to seeing what we can do to improve our system. We're going to take a look at what we've got and see if there's anything we can do.

Thus very few
can be fit, but
occasionally
the hand or even
stage will be
so becoming
that it can be
made comfortable
again. — See
Hand.



Did it take 30 hours because you were rushed, or was it that you were satisfied after that time?

It was a bit of a catch really; partly a case of 'Let's get the job done and not mess about having a party in there ... and properly getting things as we wanted'. It was a first-take effort, we went on until we were happy with each number, but, like I said, we didn't have to worry about working on arrangements because we knew the staff already ... and it came out very easily.

Well, I'd done the Mayell single when I was a staff producer for Intertel, and that had given me a limited technical knowledge, but on that first Zeppelin album, we had Glyn Johns as engineer and he did a great job on the sound, which is the most important aspect of production really. The most amazing thing that can happen is going into the studio, playing well and sounding great, and then going into the control room to listen to the playback, only to find that the recorded sound is lifeless and bears no relation to what was happening in the studio. Now, Glyn Johns is, and always has been, an excellent engineer. His sound don't bring him up because he's both confident and competent, and so we were able to tie things up fairly quickly.

Where did you dig up Babe I'm Gonna Leave You (a different source from Quicksilver Messenger Service)?

I got it from the Joan Baez version, and I used to do it in the days of sitting in the darkness, playing my six-string behind Marianne Faithfull. I was told that it's a traditional song - I hope it is.

1. The following is a list of the names of the members of the
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4. The following is a list of the names of the members of the

I don't know - maybe it's a misprint.

A: at a time when other groups were introducing and exploring varied themes, all the songs on that album (except Black Mountain Side) were sexual... was that a deliberate policy? Like, Robert attracts the chicks with his personality and the lyrics, and the blokes are attracted by your guitar virtuosity?

You're making it sound as though the group was programmed into a certain format. It wasn't, of course. I mean, even since the guitar became a *vogue* instrument, the music part of the audience has tended to be fascinated by and involved with the guitarist in the band. True, the chicks used to go mad over Ricky Nelson, but the blokes were watching James Burton. When you're forming a band, you don't think back and think how certain aspects can be exploited. Apart from anything else, it's kind of like some sort of such considerations. Things just fell into place and off we went.

So, we had a break, and I went up to the house, and I was sitting there, and I heard the guitar strumming, and I thought, "Well, I wonder who's playing?" So I went outside, and I saw it was Steve. Steve had been working solely by day from the inception of the group, and so, I thought it was time to have a holiday, or at least come down off the road. So, Robert suggested going to his cottage that he'd been to with his father when he was much younger. He was quite fond about what a beautiful place it was. I was pretty keen to go too, because I'd never spent any time in Wales, and I wanted to. So off we went. We took our guitars along, of course, but it wasn't a question of "Let's go and knock off a new song in the country," it was "Let's go and have a good time." A couple of our teachers came along with us, we spent the evenings around log fires with poker being punted into each other and that sort of thing, and as the nights wore on, the guitars came out and numbers were written. So, though it wasn't planned as a working holiday, some songs did come out of it and were subsequently recorded on the third album.

There's some great stuff on that. I think Tangentine is my favourite.

Well, I think enough, that was written at Bronx-Y Ave. I wrote that year earlier, after an old friend had passed away, and I just changed a few of the lyrics. I first did recording this when I was in The Yardbirds.

Not a word in, but there is some... I don't know where Lang tried was never actually finished, we just did the backing track for that, but we recorded My Baby, which Janis Joplin did. We did a good version of that, and we did quite a twenty rock things which sounded alright. There is another track, Spanish Road, which was Jim Macmillan doing his Roger Moore impersonation - like a story told over a Spanish guitar backing. That was really good, actually, like one of those old story singles that used to get into the charts a few years back, but this was, I think, Lang trying to do an unusual show-off Western song. Most of these tracks were cut in the CBS studio in New York, but it was very near ~~the end~~ ~~of the group~~ and they were never really completed.

Getting back to Zeppelin 3, where did you unearth the traditional song Gallows Pole (which used to be a folk club standard around 1965, with everyone from Bert Jansch to Spider John Koerner doing it)? That was on an old Folkways LP by Fred Gernreich, a 12-string player, who I think was 'the first white man to pick up on the instrument', having been influenced by Leadbelly. There are certainly heavy Leadbelly overtones on the original, and as far as I know, the album wasn't well received. Gernreich got discredited and settled to L.A., in California, where he kept out of the public eye. He must have kept playing though, because he's since recorded a CD LP on Lakewood, which is very good. Anyway, I used his version as a basis, but the arrangement we use is totally different, of course.

This sprang from me. I suppose you could say that it was restricted, but under a strict code of secrecy.

The story kept getting more and more into it, but I was interested in an acoustic, barefooted, and it was a point that nobody could believe. No seeds and acceptance, which then goes to show how much more and more people are and how others are tortured. "I'm sorry, person, to my knowledge, said... because Robert came up to me one day and that someone had written to Atlantic about some specific inscription on the record. You see, I was the only one in the group who knew about it." *For Stairway to Heaven, Jimmy's got it.*

Swiftly leaping onto the fourth, I think that album is important in a number of ways, principally for Robert Plant's writing, which seems to hit a peak.

I think it's the important [one] is on the second CD you've got. I never felt at all confident about no kills and I was hoping he could do all that sort of barking, which is what I'm thinking now. I think this is the song I'm thinking about. I think that was the starting point from which he's going to change, like Stairway To Heaven developed; that and the clearest What Is And What Should Never Be which was the start of a genuine epic writing coming out.

What's the first thing you can remember about the song?

Yes, Bonzo played that drumming just missing around while we were working on another song, and I joined in on a bit, and thought it only lasted about quarter of a minute, we listened to the playback and I heard the bass of a whole song, which we'd been working on took about 15 minutes. I knew then that often happens – in fact there are two or three spontaneous written things on the next album, usually they're only six numbers, but they're well landed up with much excitement and communication.

Yet other songs are obviously developed in a very painstaking way – like Stairway to Heaven, say. How was that written? Lyrics first, I would imagine from the metre

It was just the opposite, the music came first. I'd come in after a long period, the intro fell into place in Brian Yankovic's imagination, and after I'd done some impromptu piece by piece. When we came to record it at Headley Grange, we were so inspired by how the song could come out, with the building processes and all the possibilities, that Robert wrote, but with no lyrics in a file that I'd seen, and he produced 100 per cent of the lyrics almost immediately. We all drew in ideas, like Brian's not coming in until the song was under way – as a kind of exchange of ideas, so to speak – and the song and arrangement just sort of took us on in new ways, and it struggled on, but once again,

Then there's the fifth album, *Physical Graffiti*, which you say was the last of the great ones.
With the third LP you got a real hammering from the press, and I got really brought down by it because I thought it was good. I thought that Friends' really had something, and that you know it was a great LP. But the press didn't like it, and they were also going on about the enigma that I'd put up around it. Now, we might have made a slightly questionable, but I don't think we ever really stayed our hand in the process of writing, and yet we really got lost, and we became very dispirited. As a result, we left off for

almost a year and when we came to make another album we felt not only that it would take us back, but that we had to prove something to ourselves. So we purged, unplayed the group, and gave no information whatsoever, which most people thought was sort of a professional suicide. But the LP came out and sold very well! Stairway to Heaven certainly hit a lot of people where they hadn't expected it and lots of reviews said things like "I haven't liked them up to now, but I'll have to revise my opinion," that sort of thing.

From your own experience you must realise that most "rock critics" haven't got a clue what they're talking about.

Well, I begin to wonder. On our first American tour, this guy came up and got talking to me he said he was from *Rolling Stone*, which is quite an established respected magazine in the States, half 100,000 readers I think. Does Plant still generate about 10,000? and I said "Well, if it's a few hundred, he does more about yes, but it depends what we're playing." This conversation went on at the same level until, to my mind, from the sort of questions he was asking, it became evident that he didn't really know what he was on about.

So I asked him nicely when he'd last seen the band. "Quite a while ago now," he mumbled, and when I questioned him a bit more it transpired that the only time he'd seen us was in *Superfuzz*, which was a film made a couple of months after we'd formed. It featured people like Robert Kekko and Steve Miller and Buddy Miles, and we were well down the list of artists doing just two numbers at a time. I recall, when Robert had lyrics – so it hardly did us justice – and that was all this bloke had seen. There was a respected critic, who had done reviews of our albums, and he didn't know the first thing about us. Didn't even know that we played acoustic numbers on stage. I'd been nice to him all the way along but at that point I really let him have it.

Is it particularly difficult for the critics to write about you?

No, I just told him that I thought it was a check for him to do reviews of me and it he was basing his misconceptions on that film clip. But that's the sort of thing we used to get. The public was always 100% behind us, but we had few allies in the press.

So many big rock stars seem extremely vulnerable to press opinion, and yet most critics have lamentably little knowledge of their subject – but I've seen Hendrix's death, the break up of Cream and all sorts of things attributed directly to the printed word.

Yes, because things in these reviews are so authorial. We know they might be twists, but the readers may well believe them because of the eloquent authoritative way they write. It's so easy to believe someone's comment, but when you think how much thought and care and time it's taken, why not look for the good points, if I mean, if it's not your taste in music, then leave it well alone and let someone else do the review. For instance, when you ask me my opinion of certain groups, I'll tell you but I don't want anybody to be influenced or ruled by what I say, because someone else may hold the exactly opposite view which is equally valid.



To stay on the vulnerability/frailty of the rock star theme, it seems to me that you are unusually stable in your profession, as if you discovered how to sidestep the pressures. You've quit the ostentatious guitarist-in-the-public-eye thing and retreated, to prolong active life, as it were. Well, I've been through all that and I have at times felt and been completely shattered by it all. It's not so much a question of retreating or fading away, as being able to come over the top of it, which is not an easy thing to do. I suppose there a moment of realisation when a whole thing falls into perspective and you see everything as it is. I got really despondent and shattered by all the bad press - no, because we couldn't face criticism, because we can't put the prolonged adverse media press comments were me down until I was feeling very unmoved, especially when I knew I was doing the best I could.

On the road again
 Pete: You can develop a tremendous sense of unity if your management isn't too drivelling. I know that unison is a dirty word in the business, but the fact is, if you're going to have royalties coming in from New Zealand, you'd better know what groups who have been working for years and years and end up with nothing because they've been screwed all the way down the line... I mean, it's sort of like it's a cut-throat business. We're very stuck in that respect because we've got Peter Grant who is like a fifth member of the group; he comes on every single gig on tour, which is something very few bands would ever consider doing.

What about this constant living out of a suitcase... surely that can grind you down after a while? For instance, what about that Yardsbirds tour you did - which was something like two gigs a night for a month?

Right. At the time it didn't seem as bad as it actually was, because being in a group you expected that sort of thing, but I couldn't do it now. It was on the *Dick Clark Captain Of Stars*, and it consisted of living in a bus for a month travelling from town to town, gig to gig. It got to the point where there were two people on the bus that you could have the toilet you used had to wait till you got to the gig or else hope that the bus would stop at some convenient place along the way. We were sharing this bus with Sam The Sham & The Pharaohs, Gary Lewis & The Playboys, and a host of people. I was so aware that we often had to sleep on the luggage rack, depending on whether or not Gary Lewis and his crew travelled by plane as they sometimes did. We'd get to the gig and take over the Brian Hyland, who opened the show, more or less, were still on tour of the bus on to the stage. There was no time to change or anything, so getting into that. And, if it was a double gig, if you were in bed in the same city, the bus would do its own share service. Like, you'd come off stage, get into the bus, which had just returned from taking Brian Hyland and whiz off to the next gig. It was ludicrous to remember how bad it was.

Unquestionably, you laid it down, the real pressure comes on when you're doing the best you can and people are not writing it off as crap. That really affected me at one point, and I know of other people who've probably been affected to a greater

degree, but I come to the conclusion that it doesn't pay to be too conscious.

To change the subject completely, whose records do you listen to when you're just lying around at home?

I like Purple Haze, for one, but that double album, even though I had most of the tracks already. That's a group I've always liked, especially *The Jimi Hendrix Experience* for me. It's the best LP of mine. I love those songs, and I like you see, and then I'll turn to the Stones. I think one of the reasons I like the *Outlaw* Rock Band is I still listen to his albums. I bought the first one of the early Sun recordings, *Outlaw Rock Band*, and *Rockin' Out of Style*. Sun never really sold well.

Then I listen to Judas Priest, lots of things, like that. Pink Floyd, and I'm going to say that they sometimes used to play on the radio to drive me crazy. But something you're searching of interest. I've done a band that I used to travel through Australia a couple of years ago and held recorded a bootleg record, which I'm thinking that kind of music is kind of interesting. It's a bit interesting. But I don't like buying the disc and then put on a CD player and it sounds so different.

On the road again
 Pete: I think the best tour I ever did was the one with the Stones. I think it was the last tour before the *Exile* tour.

I think that tour in my mind was very good, but I also don't remember that many gigs, and they always stuck to being the perfectly balanced rehearsed group - say, like The Hollies will be whenever you saw them, the music just balances and performance works amazingly well. They were like that, very cut and dried, and same every night. They were obviously very specific, although they didn't strike me as experimental level like Spinal Tap did, for instance.

I got off for a couple of shows and thought they were very good - and Kali McCorriston, they're my favourite band of all time - our deal band - obviously brilliant, I saw them one time and they play all the numbers off *Get On Down Man*, all over America, in a swinging incendiary and flaming, what a great tour ever. They had such great consistency, sticking to their music. That tour, I think, was the best tour I ever did.

Because, once the set list, I guess, would meet on the road, on the bus, with the bus, and you knew there was a phenomenal concert because it showed in its truest form right from the beginning playing the Avalon Ballroom, and it was doing a flamenco thing, which was as authentic as good as you'd expect from a top concert band. Then this line of a concert does suddenly emerge from the stage, and started across the stage, just too much to move from stage to stage, if you like that, it's a truly moving because the spirit and atmosphere in which we played.

And then best albums were never released
here? Which other American bands impressed you on stage?

I mean, the MC5, to prove. They had a nice tight-laced attitude, but the music underneath was very wild. The lead acoustic guitar player was very cool indeed, but he did a religious thing on stage, a gospel.

On the road again
 Pete: I think the Stones were the best band I ever saw on stage. I mean, I saw them a few times, and I think the Stones were the best band I ever saw on stage.

They're not Icelandic - that was just a red-herring I put forward - and only for middle two or three titles, titles. What happened was that we all chose a symbol and the four together became the logo for the band. Robert's studio designed a symbol on which all sorts of philosophies have been based, and which has a very interesting heritage. Like, for instance, it represented courage to the Red Indian tribes. John Paul Jones, continental, the second from the left, came from a book about names, and was said to represent a person who was both confident and competent because it was due to him to draw it across science, and John Bonham's name from the same book, she just picked that one out. The other three.

My symbol was one which I designed myself, but I think people misook it for a word, Zoso, and some people in the States still refer to the record as Zoso, which is a pity, because it wasn't supposed to be a word at all, but something entirely different, and with a different meaning altogether. Basically, the whole idea there was just another way to show the music into there, and we'd had a good laugh when the record went into the charts and then had to re-invoke the symbol instead of a conventional title. Atlantic supplied all the papers with the appropriate sized block, but they didn't like it at all, because it set a precedent. So for album sets, you precede, firstly the title, and secondly, the sleeve, etc., no wording at all - not even the number or the name of the printer.

Pete Frame's latest book, *The Restless Generation: How Rock Music Changed the Face of 1950s Britain*, is published by Rogan House.



EXHIBIT

160A

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 160A
DATE IDEN.
DATE EVID.
BY
Deputy Clerk
AO-365

AUDIO EXHIBIT 160

ZIG ZAG INTERVIEW WITH
JIMMY PAGE [AUDIO] [PAGE]
[D160]

EXHIBIT

205A

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 205A

DATE _____ IDEM.

DATE _____ EVID.

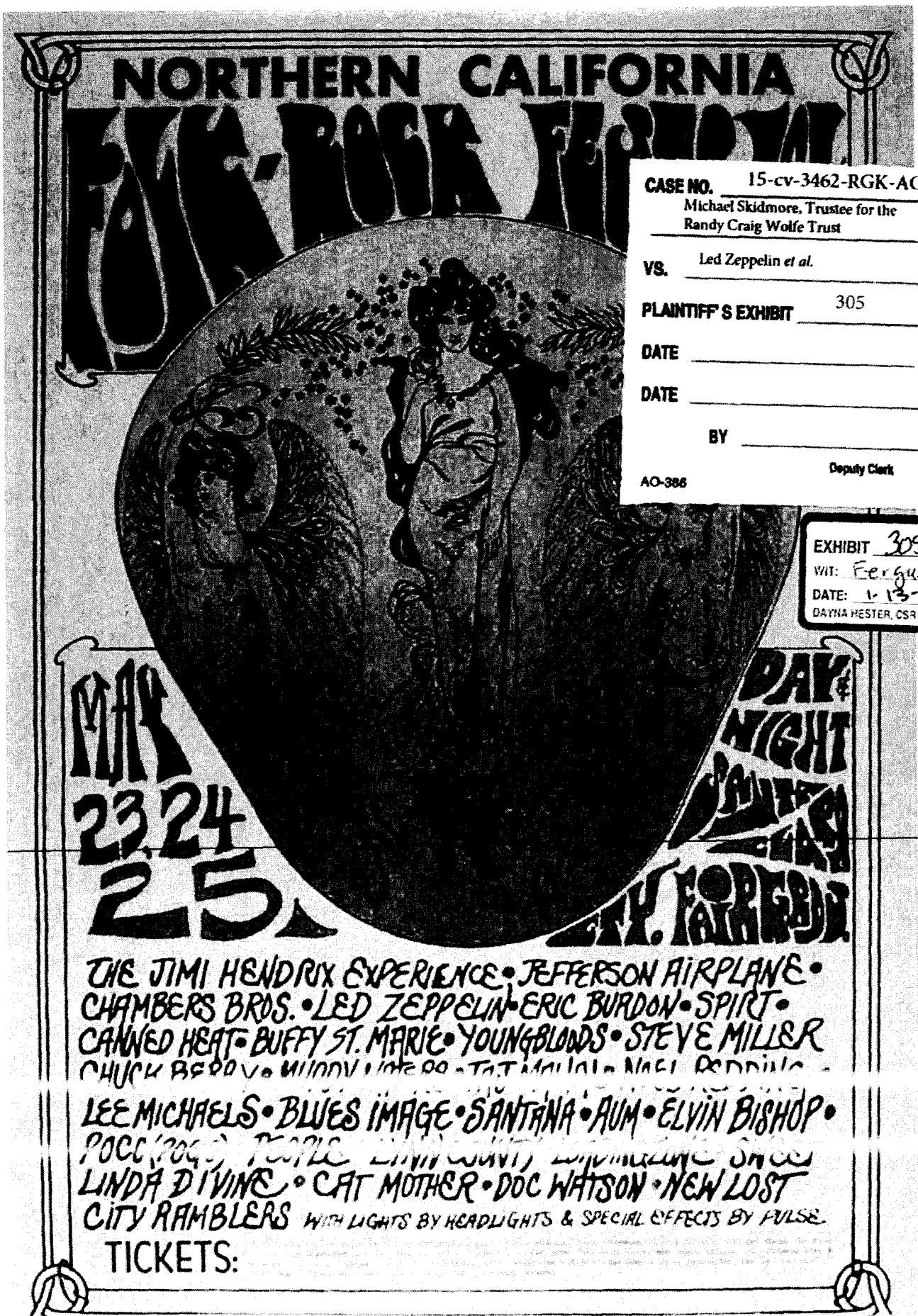
BY _____

Deputy Clerk

AO-300

AUDIO EXHIBIT 205

SPIRIT'S FRESH GARBAGE
PERFORMANCE (FEB. 3, 1970)
(7:58) [AUDIO] [JONES]



'Rock' Concert Is Real Groovy

By THOMAS MacCLUSKEY
Rocky Mountain News Music Critic

Barry Fey did it again — a GREAT rock concert Thursday night with the **Led Zeppelin** in colorful living sound!

And Feyline has nearly solved the sound fidelity problem—even on the main floor—with stationary speaker systems on the floor augmenting the group's systems on the rotating circular stage.

One hitch occurred—tangled cables underneath the bandstand pulled the plug on the Fudge and almost melted their entire performance. When repairs were completed, the clock had punched my deadline. Thus—catch the Fudge review in Saturday's *Rocky Mountain News*.

Spirit—quintessima strong MUSICAL!

Everything especially interesting because of a non-ending, highly varied rhythmic continuum structured by Ed Cassidy, pile-driven by bassist Mark Andes, girded by conga drummer ~~Locke~~ ^{Yay} Ferguson, and filigreed by pianist John Locke and guitarist Randy California.

A UNIQUE dimension added to Spirit's performance was

an effective use of varied volume levels. The result not only rendered lyrics thankfully distinguishable, but also enabled a greater variety of subtle pitched and percussive sounds to filter through the textured surface of the music.

Spirit's performance of "Mechanical World" and "Elijah" were exceptionally groovy. The latter, a jazz-oriented swinger in $\frac{3}{4}$ meter featured each of the players. Locke and Cassidy proved to be the most inventive, although Ferguson's and Andes' display of hambone performing (rhythmic slapping of the thighs and hands) was enjoyable.

A further dimension, especially welcome, was the group's friendliness to the audience and humor.

THE CONCERT was cranked off by another heavy, the Led Zeppelin, a British group making its first U.S. tour.

Blues oriented (although not

a blues band), hyper-electric, the full routine in mainstream rock—done powerfully, guttily, unfledgled, inventively and swingingly (by the end of their set).

Singer Robert Plant—a cut above average in style, but no special appeal in sound. Guitarist Jimmy Page, of Yardbirds fame—exceptionally fine. Used a violin box on the guitar strings in a couple of tunes with resultant interesting, well integrated effects.

Bassist John Paul Jones—solid, involved, contributing. John Bonham—a very effective group drummer, but un inventive, unsubtle and unclimactic in an uneventful solo.

Thanks, Barry!

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. *Led Zeppelin et al.*

313

PLAINTIFF'S EXHIBIT

DATE _____ IDEN. _____

DATE _____ EVID. _____

BY _____

Deputy Clerk

AO-366

PLUS
DICK BOGARDE IN
OUR MOTHER'S HOUSE
SHOWN 7:15 ONLY!
Ample Free Lighted Parking

TABOR
Fine Arts Theater
3333 WEST ALAMEDA • 936-6314

EXHIBIT 313
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

D000136

313-00001

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 314

DATE _____ DEN. _____

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BY _____

Deputy Clerk

AO-386

6 THE HURRICANE Friday, July 11, 1969

A College Of Sights And Sounds

Atlanta Pop-'Greates' Musical Fair Ever'

By CYNDI ZARCA
Staff Writer and Art Director of "The Atlanta Journal and Constitution."

Approximately 12,000 hip people trekked to the Atlanta Raceway last weekend for the Atlanta International Pop Festival, two days of sonic sounds, heat and suffering. Billed as the greatest musical fair ever, it lived up to expectations, although what with top groups like Led Zeppelin, CTA, Creedence Clearwater Revival, Canned Heat plus super-rock stars as Janis Joplin and Al Kooper.

Performing in near 100 degree temperature, the musicians managed to satiate the multi-crowd. However, despite the free camping and watermelons, facilities were almost nonexistent. Freaks were bathing in murky lakes, sucking on ice cubes and popping salt tablets to keep cool. Casualties ranged from heat strokes to summer fits to an unfortunate miscarriage, and an ambulance seemed to be always in front of the clinic.

Saturday's line-up included Spirit, Led Zeppelin, Blood, Sweat and Tears, CTA, Joe Cocker, Janis Joplin, plus repeat perform-

er power went out for about a half hour. Johnny Rivers had just begun his set and was cut off in the middle of his second number. The audience became impatient especially with Rivers' drummer who evidently wasn't prepared to do a 30-minute drum solo. However, once plagued in, the show continued until close to 11 p.m.

Sunday's line-up included Spirit, Led Zeppelin, Blood, Sweat and Tears, CTA, Joe Cocker, Janis Joplin, plus repeat perform-

er providing a free show or obstructing one. During the day light hours which usually lasted until nine in the evening, makeshift tents sprouted like mushrooms. A water hose provided free refreshment and a good dousing, and a few Johnny-on-the-spot clients added a touch of reality to the festival.

A manager of sorts in-

habited the grounds, straight

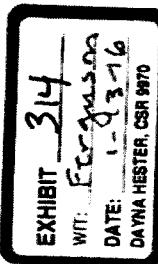
cats, Hailie cats, hairy hon-

kers, Pinkerton coppers,

vegetarians, and Aquarians,

all were grooving or even-

ually so. Consider Atlanta ZAPPED!



D000202

314-00001

SEATTLE POP FESTIVAL

FRIDAY, JULY 25, 1969

CROONE SYRUPS	ALBERT COLLINS
BO DIDDLEY	SANTANA
FLYING BURRITO BROTHERS	YOUNGBLOODS
TEN YEARS AFTER	TIM BUCKLEY
GUESS WHO	IT'S A BEAUTIFUL DAY
MURRAY RISON	BYRDS

SATURDAY, JULY 26, 1969

FLOATING BRIDGE	IKE AND TINA TURNER REVUE
CHARLES LLOYD	GUESS WHO
SANTANA	BO DIDDLEY
ALBERT COLLINS	LONNIE MACK
THE FLOCK	CHICAGO TRANSIT AUTHORITY
IT'S A BEAUTIFUL DAY	CHUCK BERRY
	TIM BUCKLEY

SUNDAY, JULY 27, 1969

BLACK SNAKE	ALBERT COLLINS
YOUNGBLOODS	FLYING BURRITO BROTHERS
GUESS WHO	IKE AND TINA TURNER REVUE
SPIRIT	CHARLES LLOYD
BO DIDDLEY	LEO ZEPPELIN
VANILLA FUDGE	LEE MICHAELS
THE FLOCK	DOORS
	CHUCK BERRY

LIGHTS BY THE RETINA CIRCUS

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

316

PLAINTIFF'S EXHIBIT

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DATE _____ EVID.

DATE _____ BY _____

Deputy Clerk

AO-388

CASE NO. 15-cv-3462-RGK-AGR

D000119
LEO ZEPPELIN.COM

EXHIBIT 316
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

316-00001

2010 GRADING PRESSURES IN THE MARKET

SEATTLE POP FESTIVAL

CASE NO. 15-cv-3462-RGK-AGR

**Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust**

400 *Led Zeppelin et al.*

318

DATE _____ **REASON** _____

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DATE _____ **END** _____

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Dorothy Clark

CHUCK BERRY
BLACK SNAKE
TOM BUCKLEY
ERIC BURDON
THE BYRDS
CHICAGO TRANSIT AUTHORITY
ALBERT COLLINS
BO DIDDLEY
THE FLOCK
FLYING BURRITO BROTHERS
GUESS WHO
IT'S A BEAUTIFUL DAY
LED ZEPPELIN
CHARLES LLOYD
MURRAY ROMAN
SANTANA
SPIRIT

TEN YEARS AFTER
IKE & TINA TURNER
THE YOUNGBLOODS

**25, 26, 27 JULY
GOLD CREEK PARK
WOODINVILLE, WASHINGTON**

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EXHIBIT 318

WIT: Ferguson

DATE: 1-13-1

DAYNA HESTER, CERTIFIED

VS. Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

PLAINTIFF'S EXHIBIT 319

DATE _____ IDEN.

DATE _____ EVID.

BY _____

Deputy Clerk

AO-386



The Texas International
POP FESTIVAL

SATURDAY

August 30
Canned Heat
Chicago Transit Authority
James Cotton Blues Band
Janis Joplin
B. B. King
Herbie Mann
Rotary Connection
Sam & Dave

SUNDAY

August 31
Chicago Transit Authority
James Cotton
Delaney & Bonnie & Friends
Incredible String Band
B. B. King
Herbie Mann
Sam & Dave

MONDAY

September 1
Crosby, Stills, Nash & Young
Delaney & Bonnie & Friends
B. B. King
Naz
Sly and the Family Stone
Spirit
Sweetwater
Ten Years After
Tony Joe White

FREE CAMPING NEARBY

light show by Electric Collage
stage and sound by Hanley

LABOR DAY WEEKEND
AUG. 30-31, SEPT. 1

3 BIG DAYS
Dallas 4 P.M.

DALLAS INTERNATIONAL MOTOR SPEEDWAY

INTERSTATE 35 E only 12 miles north of Dallas

EXHIBIT 319
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

319-00001



319-00002

'Pop' Festival Eyes Big Crowd

LEWISVILLE, Tex. (AP) — With an anxious eye cast at White Lake, N. Y., promoters of the Dallas International Pop Festival prepared for an influx of up 125,000 persons Saturday.

The three-day festival, starring some of the top names in rock music, gets underway Saturday and is scheduled to end Monday, Labor Day.

The talent lineup includes Canned Heat, Chicago Transit Authority, James Cotton Blues Band, Janis Joplin, B. B. King, Herbie Mann, Hotary Connection, Sam & Dave, Led Zeppelin, Delaney & Bonnie & Friends, Incredible String Band, Johnny Winter, Nazar, Sly & The Family Stone, Spirit, Sweetwater, Ten Years after, Freddie King and Tony Joe White.

Promoters say this festival will not be like that at White Lake, N. Y., where crowds ~~congested~~ the festival grounds.

Unlike White Lake, the grounds in this small town about 15 miles north of Dallas, are on a major interstate highway.

Gary Buckner, one of the promoters, said about 20,000 persons had bought tickets Friday. He estimates between 65,000 and 100,000 will attend but facilities are prepared for 125,000.

Large groups of long-haired young people started arriving Monday in the camp grounds which surround a large lake, Garza-Little Elm Reservoir, near the festival grounds.

Usually over the Labor Day weekend thousands of persons flock to the federal camp grounds around the lake but park rangers say with hundreds of acres of parkland available they see no crowding problems.

Highway Patrol Capt. W. J. White said he is reducing coverage over his 12-county district during the Labor Day weekend to put one-third of his force at Lewisville.

"We have a responsibility on these long holiday weekends to keep the public on the highways to save lives. It's going to stretch us pretty thin to cover the district and this festival," he said.

6 C The Dallas Morning News Wednesday, September 3, 1969
Festival in Review:

Groups Grooved At Pop Festival

By ANN HACK

It's all over but the shouting from a vast audience who were at the Pop-In last weekend. But more important of the four days are probably still talking about the groups and their performances at the Pop Festival.

So far the participants have a myriad of themes to share. An unexplainable feeling in particular has developed over the 3-day period that seems to mean something or better than words.

On the whole the groups are contrasting yet velocities from them are similar. There is sound generally, although the emphasis on rock and roll continues to dominate. Jimi Joplin was the most outstanding show that accompanied by female sounds.

Heavy blues was the modus of the weekend but each group added its own flavor or genre.

They, too, White and his country-style band drew out from their audience a sound which is rapidly becoming mainstream. He is joined by the band "Peter, Paul & Mary" which is slightly different and fresh. Among other others, the band "The Country Gentlemen" has sentimental jazz and a good deal of blues.

FOR JOHNNY Winter peace of mind might have come with his triumphant return Monday night to the home state. Still he

showed that coming back to the happy open atmosphere of the Pop Festival was "unbelievable." There's nothing shy or cover about the heavy blues singing. Although it is his voice rather than the guitar that can be a source of his pleasure. He is one of the few who has today got a audience that has just started.

Jimi Joplin they say, arrived as a conquering monarch coming home. Her performance last Saturday night won her the crown of queen of the festival in many ways. Her overwhelming personality, as well as her undeniably talent brought to life the diverse crowd.

B B King, a veteran of the concert circuit, delivered a lively show each night of the Pop-In. He told the crowd that he was honored and flattered to have been asked to appear all three nights, something he had never been signed to do before, and his gratitude was evident in his act. King is obviously a per-

sonal when it comes to music. And despite distractions in the crowd, he strongly commanded their attention.

THE LABOR DAY crowd handed 10 Years After the finest possible review — two encores. The group's strong point is their visual control of the audience. When the crowd's response, which they themselves generate on purpose, over-powers their music, they softly generate quiet but active attention. Unfortunately, this quality cannot quite be captured on wax.

A group that utilizes gimmicks so professedly offend us, relying on that store Sweetwater turned on the participants by distributing souvenirs like beers and candy bars. But to say that Sweetwater lit up the crowd would be an understatement. Long before they asked the talk-out-there to strike matches, they had generated thousands of excitement-knives with their matchless, light music.

Delaney & Bonnie & Friends gained thousands of additional "friends" in their two appearances. They have managed to strike a fine balance between country-blues harmony and rock background. And their use of brass punctuates the vocals. This impeccable interplay will bring the versatile friends to the fore.

Unlike the proverbial balloon, Led Zeppelin flew high late Sunday night. "Communication Breakdown" was only one of the fine numbers they offered. They seemed, however, to drag their heavy interludes out a little too in their lengthy but superb segment of the Festival. The verse long. But even this could not dull the crowd's appreciation.

ROTARY CONNECTION spun through many different moods. The group, strong in many areas, climaxed their performance with their own rendition of "Ruby Tuesday."

Early Tuesday morning, Sly & the Family Stone ended a truly super Festival. It took the stage crew a full hour merely to ready

PLAZA BARBELLION
P.O. 202-3177
"THE MALTESE
BIPPY"
7:15-9:30—In Color
Rowan and Martin

PLAID IN DALLAS IN COLOR
ADULTS ONLY



—Dallas News Staff Photo

Dallas News photographer Robert Shaw is responsible for this unusual study of Pop Festival headliner Jimi Joplin. The great blues singer drew standing ovations during her appearance and Shaw captured her in a characteristic singing posture.

the equipment, but it was well worth the wait. Because of the extreme late hour, they could

not start until 10:30 P.M., but the people who came to see the performance were well satisfied.

STAFF REPORTER: ROBERT SHAW

not perform nearly as long as the audience seemed to want them to. But they ended both their stay and the entire 3-day experience with "Higher." Although the crowd was long on its feet, the crowd continued to savor.

For us everyday people "Higher" well could have been the theme of the first annual Texas International Pop Fest.

REX 12-AIRLINE OPEN 12:00
P.M. \$2.50 West Jefferson Room
\$1.50 till 1 P.M. Couples Welcome
Not Suitable for Young Persons
Don't Miss All Ends Thursday
THE FIRST ADULT FILM ADOPTED BY THE
ADULT FILM INDUSTRY ITSELF!

STARLET
OPEN 12:00-12:30
CLOTHES LINE, COCKTAILS, COFFEE,
CIGARETTES, CIGARS, CANDY,
COCO-NUT SMOKE AND FLESH

OPEN 12:00-12:30
CLOTHES LINE, COCKTAILS, COFFEE,
CIGARETTES, CIGARS, CANDY,
COCO-NUT SMOKE AND FLESH

DELMAN
Lounge of Ms. Tallowe

UNDERGROUND MOVIES
Not Suitable for Young Persons

Box Office Open 10 A.M.

SOUND FEATURE THIS WEEKEND

"SEAT OF PASSION"

"PARK OF PLEASURE"

CINNE ARTS THEATER

1727 Se Hwy 424-440

Free parking 1 Mi. N. of Theater

STAFF REPORTER: ROBERT SHAW



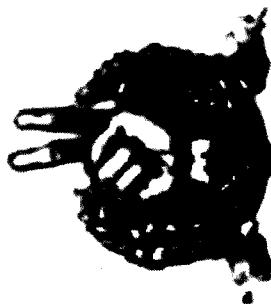
LEGOTEEPEELIN.COM

SHOWCO AND INTERNATIONAL POP FESTIVALS, INC.

Presents

TEXAS INTERNATIONAL POP FESTIVAL

\$6.00 Advance
\$7.00 at Gate
GENERAL ADMISSION



DALLAS INTERNATIONAL SPEEDWAY I-35 NORTH OF DALLAS

GOOD ONLY
SUN. AUG. 31
DAILY 4:00 P.M.

IF STUBS DETACHED
ADVANCE SALE

38263 N. 0

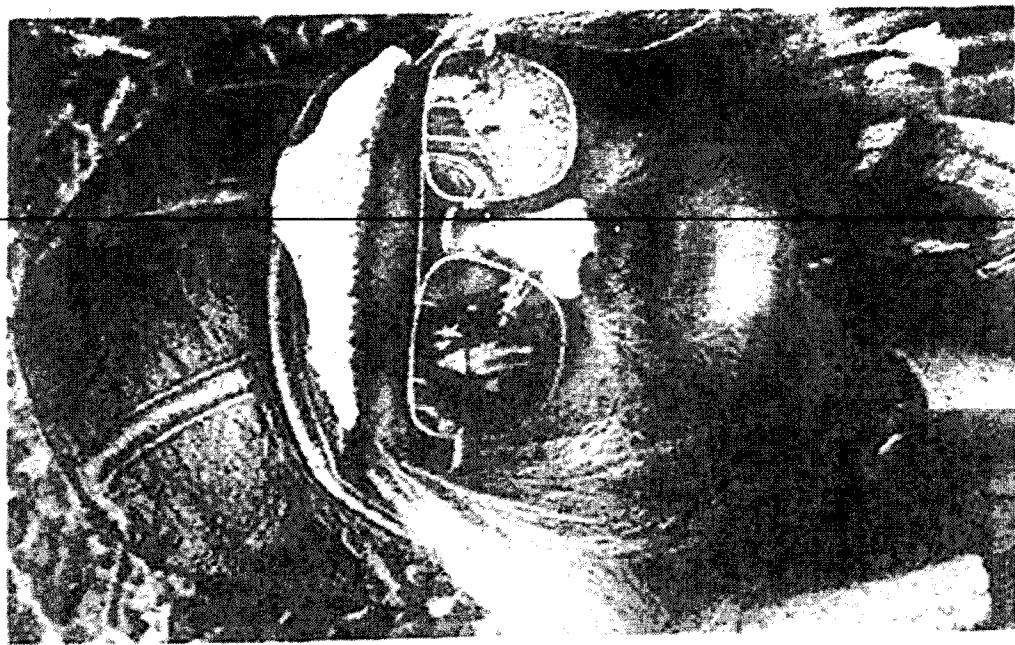
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319-00006



319 319-00007

Tues., Sept. 2, 1969

Successful



Associated Press Wirephoto

STAR-EYED FAN—Oblivious to the 90-plus-degree heat, a fury-capped fan gets an eyeful while making the scene at the Texas International Pop Festival in Lewisville, Tex., Sunday.

Tex. Rock Festival

By JEFF MILLER

The Plain-Dealing Daily News

Lewisville, Tex.—Local contribution to the Labor Day weekend rash of rock festivals was the Texas International Pop Festival, which finished a three-day run here yesterday at this town of 10,000, about 20 miles north of Dallas.

Interpop Superfest, Inc., and Showco, Inc., producers of the show, estimated attendance at almost 200,000. Janis Joplin, Johnny Winter, Led Zeppelin, Canned Heat and the Chicago Transit Authority were the headliners of the festival. But like the recent Woodstock festival, the biggest show happened offstage.

MANY of the festival-goers spent the weekend at the Garza Little Elm Reservoir campgrounds maintained by the U. S. Corps of Engineers about five miles north of the festival site at Texas International Speedway.

Early arrivals, having read the stories in the national press on Woodstock, wasted no time going swimming in the nude and breaking out the drugs. By Sunday afternoon, one could very well, as it was said about Woodstock, "get stoned just sitting there."

Police were lenient on drug usage at the campground and the festival site, even though

POLICING of the festival site and the campground was provided by the festival's own hippie security force, called the "Family." Girls in bikinis with red cross armbands took turns to the "trip tent," maintained by the Hog Farm, a New Mexico hippie commune which performed a similar function at Woodstock.

AP Wirephoto

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Photo by Jeff Miller

AP

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Page 36—MELODY MAKER, February 7, 1970

NEWS EXTRA

*

LED ZEPPELIN vocalist Robert Plant was hurt in a road crash on Saturday, returning from Mothers Club, Birmingham, where he had been to see Spirit.

A mini van and his Jaguar collided and both cars were written off. Plant was taken to Kidderminster Hospital with a badly cut face and smashed teeth, but he discharged himself on Monday, and is spending this week convalescing at home. He hopes to be fit for Zeppelin's concert at the Usher Hall, Edinburgh on Saturday.

*

CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 321
DATE IDEN.
DATE EVID.
BY
Deputy Clerk
AO-388

EXHIBIT 321
WIT: Ferguson
DATE: 1-13-16
DAYNA HESTER, CSR 9970

D000146

321-00001



CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust
VS. Led Zeppelin et al.
PLAINTIFF'S EXHIBIT 373
DATE _____ DEN.
DATE _____ EVID.
BY _____ Deputy Clerk
AO-368

Stereo

CBS
63278

SPIRIT

MARK ANDES—BASS & VOCALS
CASSIDY—DRUMS & PERCUSSION
RANDY CALIFORNIA—GUITARS
JOHN LOCKE—KEYBOARD
JAY FERGUSON—VOCAL & PERCUSSION

SIDE 1

FRESH GARBAGE/Ferguson
UNCLE JACK/Ferguson
MECHANICAL WORLD/Andes & Ferguson
TAURUS/California
GIRL IN YOUR EYE/Ferguson
STRAIGHT ARROW/Ferguson

SIDE 2

TOPANGA WINDOWS/Ferguson
GRAMOPHONE MAN/Ferguson, Locke,
California, Andes & Cassidy
WATER WOMAN/Ferguson
THE GREAT CANYON FIRE
IN GENERAL/Ferguson
ELIJAH/Locke

Producer: Lou Adler
Strings & Horns Arranged By Marty Paich
Engineers: Eirik Wangberg, Armin Steiner
& Mike Leitz
Album Design: Corporate Head
Art Director: Tom Wilkes
Cover Photo: Guy Webster
Back Cover Photo: Jay Thompson
Assisted By Terry Clements/Marshall Blonstein/Doug Wallack

EXHIBIT
373

L Mueller
1-22-16

CBS is a Trademark of the Columbia Broadcasting System,
Inc., U.S.A.

Printed and made by English Day & Co. Ltd., London, W.H. Patent Pending

Chromatic line

Dido's Lament (six chromatic pitches)

A G# G F# F ↓ → A

Taurus (five chromatic pitches)

A G# G F# F D A

Stairway (five chromatic pitches)

A G# G F# F G A

Both Taurus and Stairway use a minor chromatic descending bass line through first 5 pitches and return to the tonic (A minor) without passing through E, which is the typical cadence.

"Tonic" is the musicological term for the central tone or pitch of the key.

Both Taurus and Stairway are in the key of A minor, so the "tonic" is A.

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
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VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT ME 500

DATE _____ IDEN. _____

DATE _____ EVID. _____

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Deputy Clerk

AO-388

CHROMATIC LINES (Data derived from Ferrara reports)

Taurus [Ferrara 2/10/16 Mus Ex 1, Attachment B p. 2]

A G# G F# F D A

Stairway [Ferrara 2/10/16 Mus Ex 1, Attachment B p. 2]

A G# G F# F G A

"OTHER ART" CITED BY FERRARA

Dido's Lament (all six chromatic pitches) [Ferrara 2/10/16, Mus Ex 2, Attachment B p. 6; Visual Exhibit D]

A G# G F# F  → A

Michelle [Ferrara 2/10/16 Mus Ex 14 Attachment D p.8]

A G# G F# F  → A (major)

Walkin' My Baby Back Home (trombone part) [Ferrara 2/10/16 Mus Ex 6, Attachment B p. 14]

A G# G F# F  → A

It Don't Mean a Thing (If It Ain't Got That Swing) [Ferrara 2/10/16 Visual Exhibit H]

A G# G F# F  → A

Chim Chim Cher-ee [Ferrara 2/10/16 Mus Ex 4, Attachment B p. 10]

A G# G F# F  D#  → A
A G# G F# F  → A

Cry Me a River [Ferrara 2/10/16 Mus Ex 13, Attachment D p. 8]

A G# G F# F G C  → A G# G G# F  → A

How Insensitive [Ferrara 2/10/16 Mus Ex 5, Attachment B p. 12; Visual Exhibit F]

A G# G F# F Bb B  → A

To Catch a Shad [Ferrara 6/1/16 Audio Exhibit 3; Mus Ex 1, p.9]

A G# G F# F  → A  → A

What Are You Doing the Rest of Your Life [Ferrara 2/10/16 Visual Exhibit L]

A G# G F# F D B  → A

502-1

Harmony ("chords")

Taurus	Amin	Amin/G# (G# ⁺)	Amin/G (C/G)	D ⁷ /F#	F5	D5 A5
Stairway	Amin	Amin/G# (G# ⁺)	Amin/G (C/G)	D/F#	Fmaj7	G A

Bass line and chords have durations of two beats for each of the first four pitches (A, G#, G, F#) and harmonies and four beats for the fifth (F) before returning (cadencing) to A minor in the the fourth measure.

The chords, as can be seen above, are almost identical.

Ferrara Harmony Comparison
Report 2/10/16 Attachment B p. 3

	1 st measure		2 nd measure	
"Taurus" D.C.:	Am	G#+	C/G	F#e7
"Stairway":	Am	G#+	C/G	D/F#
	3 rd measure		4 th measure	
"Taurus" D.C.:	(F in bass but no chord)		(D in bass, no chord) A5	
"Stairway":	Fmaj7		G/B Am	

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 503

DATE _____ IDEN. _____

DATE _____ EVID. _____

BY _____

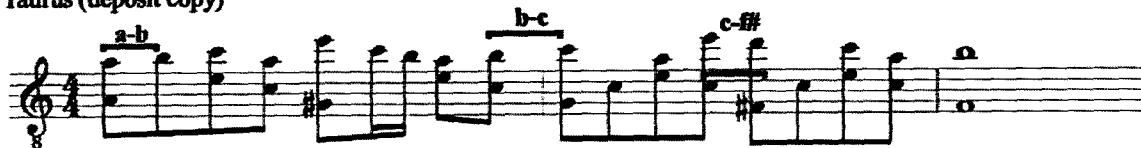
Deputy Clerk

AO-366

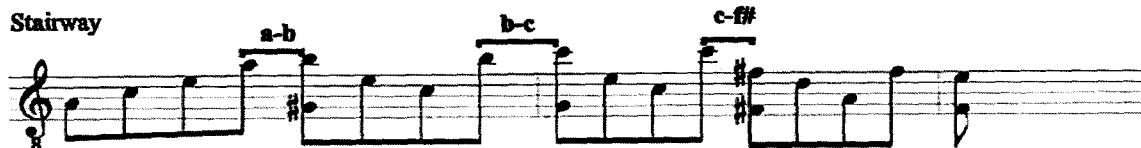
Example 6

Ferrara's "most creative and memorable" part of "Stairway" melody also found in "Taurus"

Taurus (deposit copy)



Stairway



CASE NO. 15-cv-3462-RGK-AGR

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Randy Craig Wolfe Trust

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PLAINTIFF'S EXHIBIT 506

DATE IDEN.

DATE EVID.

BY

Deputy Clerk

AO-368

TAURUS

by RANDY EU 35222

CALIFORNIA

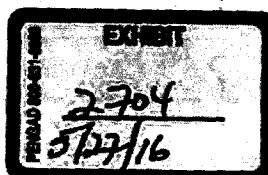
MFC 22 1967

2 1967

A handwritten musical score for 'TAURUS' by Randy. The score consists of six staves of music, each with a treble clef and a key signature of one sharp. The first staff has a tempo marking of 'F'. The second staff begins with a 'P' dynamic. The third staff has a wavy line above it. The fourth staff begins with a 'P'. The fifth staff has a 'P' dynamic. The sixth staff ends with a 'P'. The score includes several circled markings: 'a-a' over the first two measures of the first staff, 'b-c' over the third measure of the first staff, and 'c-G-sharp' over the fourth measure of the first staff. The score concludes with a 'Da Capo' instruction above the first two measures of the last staff, followed by a 'CODA' instruction above the last two measures.

HOLLENBECK MUSIC CO
(C) 1967

D040443



508-0001

509-1

Arpeggios (broken chords) and melodies in Stairway and Taurus

BEAT	MEASURE 1								MEASURE 2							
	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+
TAURUS	C	A	E	C/B	A				A	E	D		C	A		
	A	E	C	G#		E	C	G	C	E		C	E	C		
STAIR-WAY	C	E			E	C			E	C		D	A	F#		
	A			G#				G			F#					

Arpeggios or chord tones are highlighted in yellow

Melodic two-note sets or pairs from Stairway that are also present in Taurus highlighted in 

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
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VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 509

DATE _____ IDEL

DATE _____ EVID.

BY _____

Deputy Clerk

AO-365

Pitch inventory 1st measure

"Taurus" 14 pitches total			"Stairway" 9 pitches total		
<u>pitch</u>	<u>occurrences</u> ¹	<u>%</u>	<u>pitch</u>	<u>occurrences</u>	<u>%</u>
A	3	21.5	A	2	22
B	4	28.5	B	2	22
C	3	21.5	C	2	22
E	3	21.5	E	2	22
G#	1	7	G#	1	11

Pitch inventory 2nd measure

"Taurus" 14 pitches total			STH 9 pitches total		
<u>pitch</u>	<u>occurrences</u> ²	<u>%</u>	<u>pitch</u>	<u>occurrences</u>	<u>%</u> ³
C	6	43	C	3	33
E	3	21.5	E	1	11
A	2	14	A	1	11
D	1	7	D	1	11
G	1	7	G	1	11
F#	1	7	F#	2	22

¹ Two A's are played simultaneously on the first beat of "Taurus"

² Two F#'s are played simultaneously on the third beat of the second measure of "Stairway."

³ Because of rounding to nearest half percent, percentages may not total exactly 100.

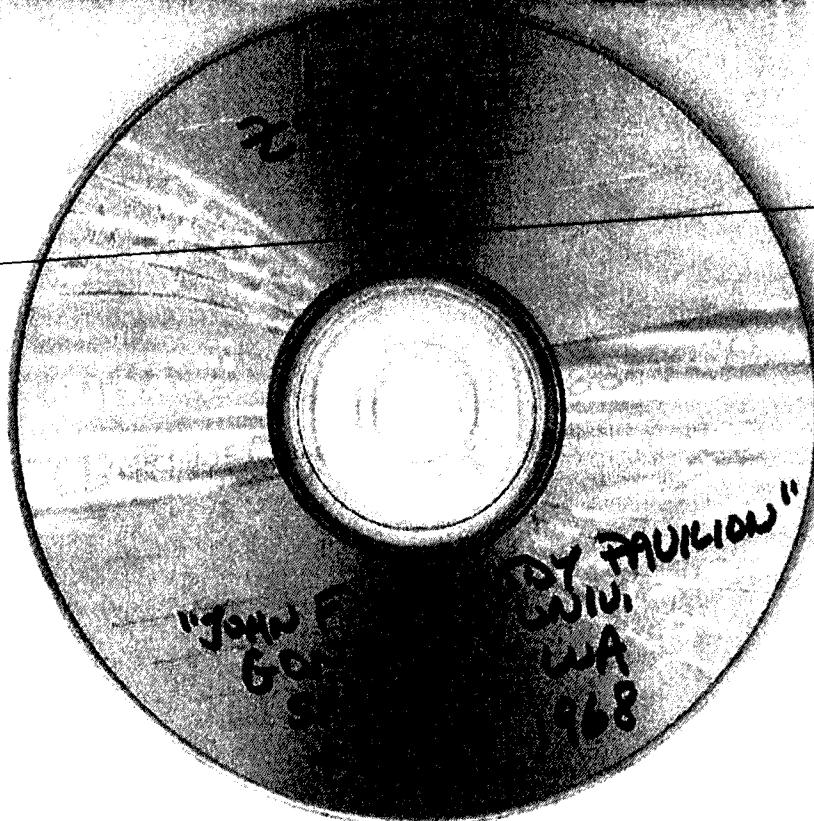


British musician and singer Francis Rossi visits members of the rock group Status Quo after their performance in Milton Keynes, England, circa 1980s. (L-R) Rossi, Alan Lancaster, Rick Parfitt, John Coghlan, Francis Rossi, and Steve Brown. (Photo by Hulton Archive/Getty Images)

535-0001

Artist: Led Zeppelin
Date: 1968-12-30
Venue: Gonzaga University, Kennedy Pavilion
Location: Spokane, Washington U.S.A.

01. The Train Kept A Rollin'
02. I Can't Quit You
03. As Long As I Have You w/ Fresh Garbage
04. Dazed and Confused
05. White Summer
06. How Many More Times
07. Pat's Delight



538-0001

544V

HANSON PERFORMING STAIRWAY

525v

525V

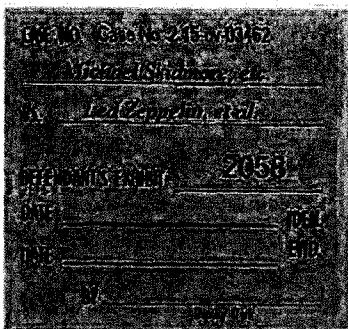
HANSON PERFORMING TAURUS DEPOSIT COPY

527V

TAURUS DEPOSIT COPY BASS CLEF

527X

**COMPARISON - TAURUS BASS CLEF PLAYED
WITH STH BY HANSON**



TAURUS

by RANDY EU 35222
CALIFORNIA

The musical score consists of five staves of handwritten notation. The top staff is for the voice (soprano) and the bottom staff is for the piano. The notation includes various note heads, stems, and rests. The piano part features some dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The vocal line includes several sustained notes and some melodic patterns. The score is divided into measures by vertical bar lines.

Hollenbeck Music Co
(C) 1967

D040443

RGC 22 1967
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CASE NO. 15-cv-3462-RGK-AGR
Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

PLAINTIFF'S EXHIBIT 2704

DATE _____ **IDEN.** _____

DATE _____ **EVID.** _____

BY _____

AO-388 Deputy Clerk

HOLLENBECK MUSIC CO
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D040443

ERICKSON
2704
5/22/16

2704-0001

Case 2:15-cv-03462-RGK-AGR Document 97-6 Filed 02/25/16 Page 19 of 209 Page ID
#1108

3. The four-measure chord progression in "Taurus" (identified in Musical

Example 1 by chord symbols placed above the measure times in Section A1 and iterated one time in Section A2. progression in "Stairway" is also identified by chord symbols in Musical Example 1, and is iterated two times in Verse 1, and one time in the Interlude. Starting four-measure chord progression in "Stairway", the additional notes that alter the harmony as compared with the first iteration acoustic guitar alone through measure 3.

CASE NO. 15-cv-3462-RGK-AGR

Michael Skidmore, Trustee for the
Randy Craig Wolfe Trust

VS. Led Zeppelin et al.

2705

PLAINTIFF'S EXHIBIT

DATE IDENT.

DATE EVID.

BY Deputy Clerk

MUSICAL EXAMPLE 1

Four-measure chord progressions

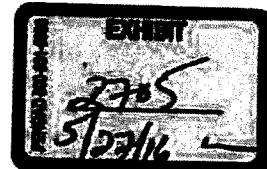
Top two lines = Section A in "Taurus" with note values halved

Lower two lines = Measures 1-4 in "Stairway"

4. The four-measure chord progressions in "Taurus" and "Stairway" are charted immediately below.² Notably, the chord progression in the second half of the

² Chord symbols without a slash ("/") after a letter are in "root" position in which the name of the chord is the lowest note. (The lowest note of a chord is sometimes termed the "bass" note although this does not have to actually be played on a bass.) Chords symbols with a slash ("/") are not in "root" position. Instead, the lowest note is the note

EXHIBIT 1
23



2

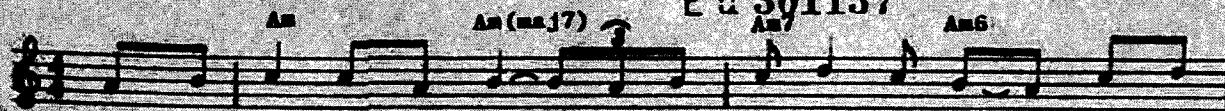
2705-0001

STAIRWAY TO HEAVEN

Words and Music by
JIMMY PAGE
ROBERT PLANT

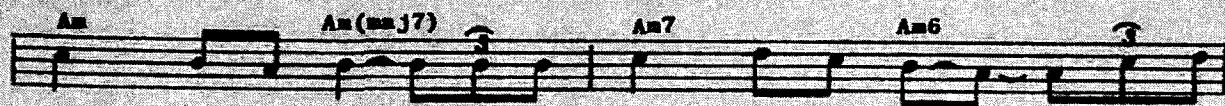
JAN 20 1972

Ex 301137



There's a la - dy who's sure--- all that glit - ter is gold---- and she's

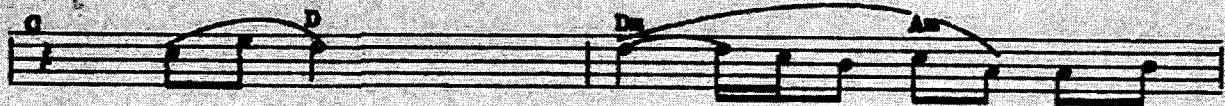
buy - ing a STAIR - WAY TO HEAV - EN ----- And when she



gets there she know--- if the stores are all closed----- with a



word she can get what she came for -----



Ooh ----- ooh ----- and she's



buy - ing a STAIR - WAY TO HEAV - EN. ----- There's a



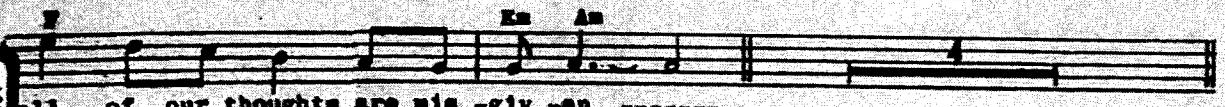
sign on the wall----- but she wants to be sure----'cause you



know some-times words have two mean -ings ----- In a



tree by the brook----- there's a song - bird who sings----some-times



all of our thoughts are mis -giv -en. -----

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D000562

2708-0001

EXHIBIT

PEMD-000-339

S127/4
X

Am7 D9
Ooh, ---- it makes me won -der -----

Am7 D9 Am D
ooh, ----- it makes me won -der. There's a

C G(B) Am
feel - ing I get --- when I look to the West, and my

C G(B) Em Am
spir - it is cry -ing for leav - ing ----- In my

C G(B) Am
thoughts I have seen rings of smoke through the trees, and the

C G(B) Em Am
voic - es of those who stand look - ing -----

D9
And it makes me won -der,

Am7 D9 Am D
ooh, ----- it makes me won -der. And it's

C G(B) Am
whis - pered that soon--- if we all call the tune --- then the

C G Em Am
Pip - er will lead us to ren - son ----- And A

C G (B) Am
new day will dawn--- for those who stand long --- and the

C G Em Am
for - ests will ech - o with laugh -ter-----

C G Am
If there's a bus -tle in your hedge-row---don't be a-larmed now,

C G Am
It's just a spring clean for the May -queen -----

C G Am
Yes there are two paths you can go by---- but in the long run

C G Am
there's still time to change-- the road--- you're on.

D9
And it makes me won -der -----

C G Am
Your head is hum-ming and it won't go--- in case you don't know,

C G Am
the Pip -er's call -ing you--- to join --- him -----

C G Am
Dear la - dy, can you hear the wind blow, and did you know

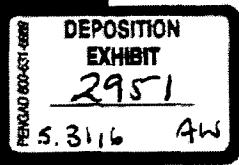
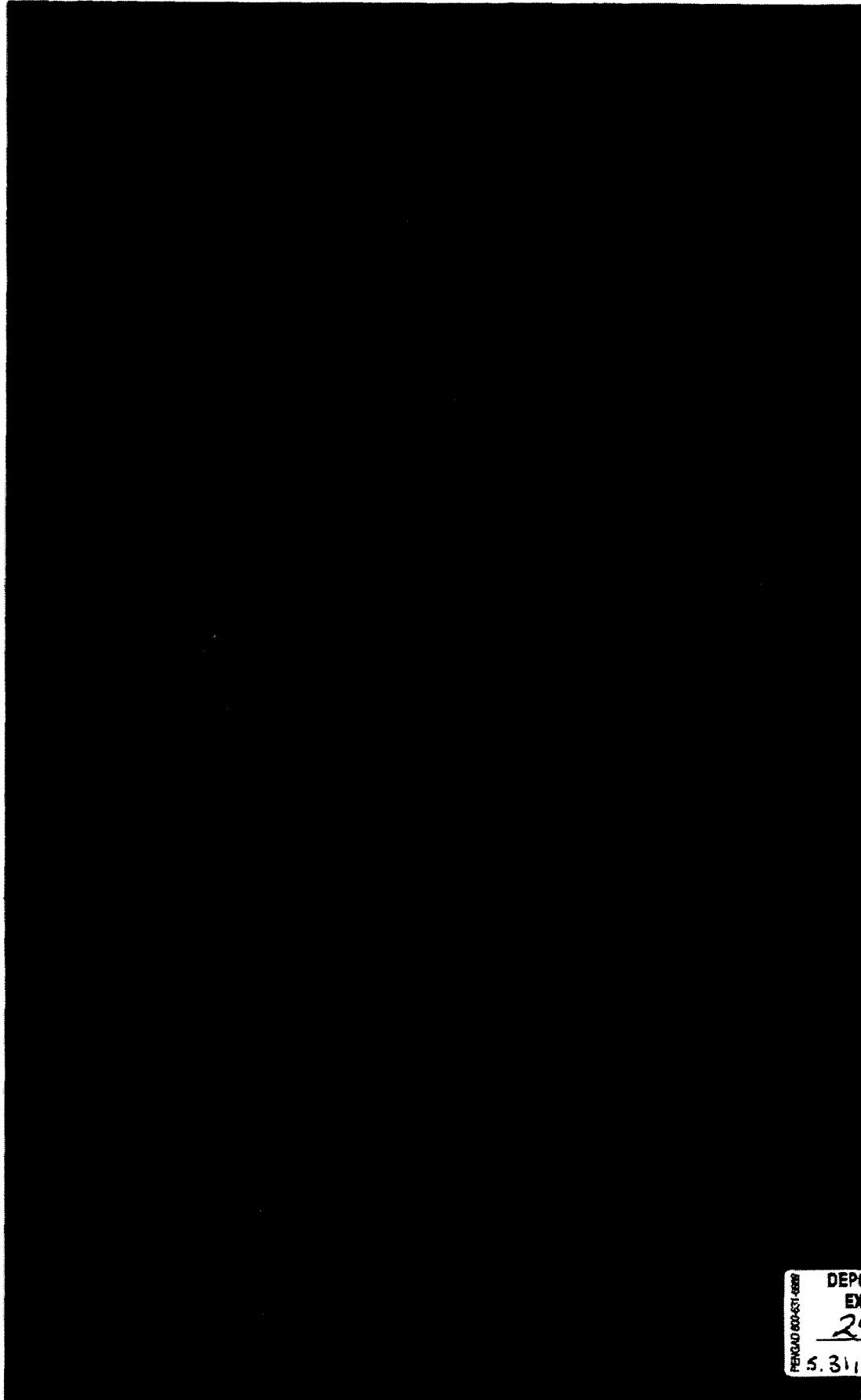
A handwritten musical score for a six-string guitar, featuring a single staff with six horizontal lines. The score includes lyrics and chord indications.

The lyrics and chords are as follows:

- your stair-way lies on the whis -per -ing wind-----
C G Am
- And as we wind---- on down the road -----
Am C(G) Fmaj7
- Our sha -dow tall -er than--- our soul -----
Am C(G) Fmaj7
- There walks a la - dy we all know -----
Am C(G) Fmaj7
- Who shines white light and wants to show -----
Am C(G) Fmaj7
- How ev - ery-thing still turns to gold -----
Am C(G) Fmaj7
- And if you lis - ten ver - y hard -----
Am C(G) Fmaj7
- The tune will come to you at last
Am C(G) Fmaj7
- When all are one and one is all -----
Am C(G) Fmaj7
- To be a rock and not to roll. -----
Am C(G) Fmaj7

D000565

2708-06



2951-0001



RICHMOND, VA.
NEWS-LEADER
— D. 125,928 —
RICHMOND METROPOLITAN AREA

JUN 7 1969

Blending of Talent

Led Zeppelin: Split-Group Product

By MIKE GORMLEY

NEW YORK — In this super star, super group era, in this world of rock where tensions and temperaments run high (as one can get them), the mergings of various and famed artists, musicians and composers are now as frequent as their splits. Led Zeppelin, born last year, is a case in point.

The group was a blending of talent with the highest ratings in pop. Jimmy Page has been a Yardbird, a studio back-up man for the likes of Mick Jagger and Keith Richard, the Kinks, Donovan and others. He had had experience in production, doing an lp with Eric Clapton before Cream. That was "Witch Doctor" and "Telephone Blues," two of the finest tracks ever recorded in England.

John Paul Jones had been an arranger with Jet Harris and Tony Meehan, also for Donovan's "Mellow Yellow," "Sunshine Superman," and "Hurdy Gurdy Man," the Stones' "She's a Rainbow," and two tracks on "Their Satanic Majesties' Request."

John Bonham had drummed for Tim Rose on "Hey Joe," some of the greatest drumming ever.

Lead vocalist Robert Plant is one of the strongest singers around. Led Zeppelin's publicity claims, "His voice is so powerful that when the speakers broke down in Sweden, you could still hear his voice in the back of the auditorium over the entire group." It can be believed.

BASICALLY HARD ROCK

Led Zeppelin had a lot going for them. It paid off very quickly. The group is currently one of the hottest bands on the circuits.

"We are basically a hard rock group," said Jimmy Page, lead guitarist. "Rock is refreshing and exciting. I've always been a rock musician. I can't really play anything else. When rock is on you can't pull away from it."

"We'd only been together three weeks when we recorded the album," Page went on. Led Zeppelin's first lp is full of that hard-driving sound that's wowing concert audiences.

"Actually, our stage show consists of about 50 per cent of the tunes on the album," said Page. "We are in the middle of recording a new one which will be different, but still basically rock. We are doing the same thing with this album: going into the studio and jamming until we come up with what we like. We have three or four tracks done now."

KIND OF FUNNY'

Page reflected on Zeppelin's success. "It's kind of funny. On

our first tour around, we played second fiddle to other groups. Last time we were the second group and Spirit was the third. Now we've each gone up one notch." On the current tour, Spirit has second billing.

Page admitted to liking American audiences better than British. "North American audiences are much more appreciative of what you are trying to do. Clubs are better to play because it is easier to get across to your audiences, but if you can make a concert work, then, of course, you get to more people at one time."

Page feels British audiences are becoming more aware. "There are a few certain places in England where you'll find people who realize what is going on musically. But the clubs are small so there aren't that many people really aware."

MANY 'EX' PLAYERS

I asked him about the Yardbirds' break-up, one of the first major rock splits, perhaps a trend-setter. Eric Clapton fell away, followed by Jeff Beck, Page remaining for a while, then the whole band ended. "I didn't really want the break-up," Page recalled. "But the others just didn't want to continue recording or anything under the name of the Yardbirds."

The rock scene is now peppered with ex-Yardbirds, ex-Cream, ex-Buffalo Springfield and ex-almost-every-other-group-on-the-charts. They seem almost propelled in their willingness to form new associations and the comings and goings of rock groups and their personnel is often dizzying. Some feel that many artists are getting sick of the whole scene and don't care what they do. Some predict that, like jazz of another era, people will get bored and turn to other forms of music.

Page doesn't think that will happen.

"You see, people couldn't really relate to jazz. It was nice to listen to or sometimes dance to, but after a while, everything had been heard. People can relate to rock mainly because of the words. Jazz didn't really have words. People can listen to what is being said now."

Led Zeppelin is easy to relate to. Though inventive musically, the band sticks to basic, bluesy

rock with understandable, universalistic lyrics. What keeps all the elements together is Led Zeppelin's power, a force of control over all their music.

This is the excitement in rock Page was talking about; and it's a big part of Led Zeppelin's sound.

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Pop Scene Photo

SPLIT PRODUCT BAND LED ZEPPELIN SCORES

D000158

100000-00158

100165A



100165A

ZIGZAG INTERVIEW ABOUT BRON-YR-AUR

100164A

100164A

BBC ARMS OF ATLAS INTERVIEW WITH
PAGE, PLANT, AND JONES

Summary Judgment Audio Exhibits 6 – 47

Please see DVD Enclosed in Binder Pocket and Submitted to Court

SUMMARY JUDGMENT - AUDIO EXHIBITS

Audio Exhibit 6:

Live performance of Led Zeppelin playing Fresh Garbage 1-10-1969

AUDIO EXHIBITS - COMPARISON AUDIO

Audio Exhibit 7:

Stairway to Heaven (0 seconds – 25 seconds)

Audio Exhibit 8:

Taurus (45 seconds – 1 minute, 13 seconds)

Audio Exhibit 9:

8 measures of Stairway from note 1 of the acoustic guitar, repeated multiple times

Audio Exhibit 10:

8 Measures of Taurus from note 1 of the acoustic guitar, repeated multiple times

Audio Exhibit 11:

8 measures of Stairway and Taurus played together from note 1 of the acoustic guitar, repeated multiple times

AUDIO EXHIBITS - RE-RECORDING OF STAIRWAY TO HEAVEN

Audio Exhibit 12: Acoustic Guitar

Audio Exhibit 13: Bass

Audio Exhibit 14: Drums

Audio Exhibit 15: Electric 12 Strings

Audio Exhibit 16: Electric Piano

Audio Exhibit 17: End Guitar

Audio Exhibit 18: Les Pauls

Audio Exhibit 19: Recorders

Audio Exhibit 20: Slide

Audio Exhibit 21: Solo

AUDIO EXHIBITS - RE-RECORDING OF TAURUS

Audio Exhibit 22: Acoustic Guitar

Audio Exhibit 23: Cello 1

Audio Exhibit 24: Cello 2

Audio Exhibit 25: Cymbal

Audio Exhibit 26: Flute

Audio Exhibit 27: Harpsichord

Audio Exhibit 28: String Bass

Audio Exhibit 29: Viola

Audio Exhibit 30: Violins

Summary Judgment Audio Exhibits 6 – 47

Please see DVD Enclosed in Binder Pocket and Submitted to Court

AUDIO EXHIBITS - ALEXANDER STEWART

Audio Exhibit 31: (Previously: Audio Exhibit A)
“Stairway to Heaven” (album)

Audio Exhibit 32: (Previously: Audio Exhibit B)
“Taurus” (album)

Audio Exhibit 33: (Previously: Audio Exhibit E)
Taurus Live at Ash Grove (7/10/1967)

Audio Exhibit 34: (Previously: Audio Exhibit C)
Taurus Live at Ash Grove (7/31/1967)

Audio Exhibit 35: (Previously: Audio Exhibit D)
Taurus Live at Ash Grove (8/8/1967)

Audio Exhibit 36: (Previously: Audio Exhibit H)
Taurus Demo Recording (8/1967)

Audio Exhibit 37: (Previously: Audio Exhibit F)
Taurus Live at Kaleidoscope (4/5/1968)

Audio Exhibit 38: (Previously: Audio Exhibit G)
Taurus Live at The Time Coast

Audio Exhibit 39: (Previously: Audio Exhibit H)
Taurus Live at Acoustic (1996)

Audio Exhibit 40: (Previously: Audio Exhibit J)
Combination - Acoustic Taurus Synced to STH SR - Part A, played over Master SR of STH

Audio Exhibit 41: (Previously: Audio Exhibit K)
Acoustic Taurus Synced to Master SR of STH - Part A

Audio Exhibit 42: (Previously: Audio Exhibit L)
Stairway Acoustic - Part A:

Audio Exhibit 43: (Previously: Audio Exhibit M)
Taurus Acoustic - Part A:

Audio Exhibit 44: (Previously: Audio Exhibit N)
Combination - Acoustic Taurus Synced to Master SR of STH (Part A), played over Acoustic Stairway (Part A)

AUDIO EXHIBITS - REBUTTAL OF MATHES

Audio Exhibit 45: Mathes Audio Exhibit Tempo Matched - Stairway

Audio Exhibit 46: Mathes Audio Exhibit Tempo Matched - Taurus

Audio Exhibit 47: Mathes Audio Exhibit Tempo Matched - STH & Taurus

LIST OF EXHIBITS AND WITNESSES

Case Number	CV 15-3462 RGK (AGR) Title	SKIDMORE v. LED ZEPPELIN, et al.
Judge	R. GARY KLAUSNER	
Dates of Trial or Hearing	JUN 14 2016; 06-15-16; 06-16-16; 06-17-16; 06-21-16; 06-22-16	
Court Reporters or Tape No.		06-23-16
Deputy Clerks	SHARON L WILLIAMS, ANEL HUERTA, PAUL SONGCO	

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GLEN KULK

Attorney(s) for Defendant(s) / Respondent(s)

PETER ANDERSON

HELENE FREEMAN

CLERK, U.S. DISTRICT COURT

JUN 23 2016

CERTIFIED DIRECTOR OF CALIFORNIA DEPUTY

Plaintiff(s) or Petitioner(s)			Defendant(s) or Respondent(s)			EXHIBIT DESCRIPTION / WITNESS	Called By
Ex. No.	Id.	Ev.	Ex. No.	Id.	Ev.		
						JANET WOLFE	JUN 14 2016 P
						JAY FERGUSON	JUN 14 2016 P
			312	6/14/16	6/14/16	SPIRIT CD	
			320	6/14/16	N.O.	SPIRIT POSTER	
			6A	JUN 22 2016		AUDIO FRESH GARBAGE	
306	✓	✓				POSTER N FOLK ROCK FESTIVAL	
313	✓	✓				REAL GROOVY ARTICLE	
314	✓	✓				ARTICLE - ATLANTA POP FEST.	
318	✓	✓				SEATTLE POP FESTIVAL	
319	✓	✓				TEXAS POP FESTIVAL	
320	✓	✓				SPIRIT POSTER	
321	✓	✓				CRASH ARTICLE	
316	✓	✓				SEATTLE POP FESTIVAL	
						MICHAEL WARE (VIDEO)	P
			2450	✓	✓	MOTHERS CLUB ARTISTS	
			2455	✓	✓	WEBSITE POST	
			2454	✓	✓	WARE E-MAIL	
2451	JUN 22 2016					SPIRIT POSTER	
2452						BILLBOARD CHARTS	
2453						BILLBOARD CHARTS	
						MARK ANDES	P

LIST OF EXHIBITS AND WITNESS - CONTINUED

Case No. LV 16-3462

Title: SKIBMORE V. ZEPPELIN LEB ET AL

Plaintiff(s)			Defendant(s)			Exhibit Description / Witness	Called By
Ex. #	Id.	Ev.	Ex. #	Id.	Ev.		
532V	✓	NO				TAURUS CLIP	
524V	✓	NO	JUN 22 2016			STAIRWAY TO HEAVEN CLIP	
525V	✓	✓				TAURUS DEPOSIT	
535V	✓	✓				PHOTO ANGELS/PLANT	
2060	-	NO				SUPERIOR COURT ORDER	
2058	✓	✓				TAURUS DEPOSIT COPY	
352	✓	✓				SPIRIT SETLISTS	
211411	✓	✓				SPIRIT SONGLIST	
						BRUCE PATES	II
						JAMES PATRICK PAGE	II
373	✓	✓				SPIRIT ALBUM	
157	✓	✓				ZIGZAG INTERVIEW	
205A	✓	✓				SPIRIT'S FRESH GARBAGE	
100158	✓	✓				NEWSPAPER ARTICLE	
20234	✓	✓				AUDIO	
391	✓	NO				AUDIO-TAURUS LIVE	
2708	✓	✓				STAIRWAY DEPOSIT COPY	
139143	✓	✓				FINANCIAL DOCUMENTS (03/2016)	
						PDS 4039245; 4039247; 4039289 4039321	
100164	✓	NO	JUN 22 2016			AUDIO STAIRWAY TO HEAVEN	
						LARRY KNIGHT	II
						KEVIN HANSON	II
524V	✓	NO	JUN 22 2016			AUDIO/VIDEO	
532V	✓	NO				AUDIO/VIDEO	
527V	✓	✓				AUDIO/VIDEO	
						ALEXANDER STEWART	II
5081	✓	✓				LEAD SHEETS - PART A PG. 1	

LIST OF EXHIBITS AND WITNESS - CONTINUED

Case No. CV 15-3462-RGK (ABRY) title: SKIDMORE V. LED ZEPPELIN ET AL

Plaintiff(s)			Defendant(s)			Exhibit Description / Witness	Called By
Ex. #	Id.	Ev.	Ex. #	Id.	Ev.		
500-1	✓	NO				CHROMATIC LINE	
501-1	✓	✓				CHROMATIC LINE PRIOR ART PG.1	
503-1	✓	✓				HARMONY PG.1	
502-1	✓	✓				HARMONY PG.1	
506-1	✓	✓				NOTE PAIRINGS - PG.1	
2704	✓	✓				Taurus Deposit Copy (Ferrara)	
509-1	✓	✓				Taurus / Stairway Pitch Collections	
511-1	✓	✓				Taurus / Stairway Pitch Inventory	
						MICHAEL SKIDMORE	TT
460-0001	✓	✓				STIPULATION FOR ORDER	
3031-0001b	✓	✓				RENEWAL REGISTRATION	
2070	✓	✓				AGREEMENT	
461	✓	✓				TRUST	
462	✓	✓				AMENDMENT TO TRUST	
463	✓	✓				2ND AMENDMENT TO TRUST	
464	✓	✓				3RD AMENDMENT TO TRUST	
465	✓	✓				4TH AMENDMENT TO TRUST	
						MICHAEL EINHORN	TT
1XX	✓	✓				LE LONG SALE REVENUES	
						LAWRENCE FERRARA	Δ
2092	✓	✓				FERRARA INITIAL REPORT	
2405	✓	✓				REVISED REPORT FERRARA	
61A	✓	✓				AUDIO OF TAURUS DEPOSIT COPY	
2704	✓	✓				AUDIO TAURUS DEPOSIT COPY	
2705	✓	✓				MUSICAL EXAMPLE (AUDIO)	
						JOHN PAUL JONES	Δ
538	✓	✓				GONZAGUE CONCERT	

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**UNITED STATES DISTRICT COURT
 CENTRAL DISTRICT OF CALIFORNIA**

LIST OF EXHIBITS AND WITNESS - CONTINUED

Case No. CV 16-03462

Title: SKIDMORE V. LED ZEPPELIN ET AL

Plaintiff(s)			Defendant(s)			Exhibit Description / Witness	Called By
Ex #	Id.	Ev.	Ex #	Id.	Ev.		
						ROB MATHES	△
51A	✓	✓				AUDIO TAURUS DEPOSIT COPY	
61A	✓	✓					
2961	✓	✓				MATHES AUDIO TO LATCH & SHAB	
2962	✓	✓				AUDIO TAURUS DEPOSIT TO LATCH & SHAB	
2963	✓	NO				STRUCTURE REPORT	
2014	✓	✓				CERTIFIED REGISTRATION	
2060	✓	NO					
						TIM GARNER	△
PGS FADM EXHIBIT 70411	✓	✓	439256	✓	NO	PAGES FROM FINANCIAL STMT	
			439259	✓	NO	PAGES FROM FINANCIAL STMT	
			439266	✓	NO	PAGES FROM FINANCIAL STMT	
						JANIS JOPLIN/HAYE	△
			2412	✓	✓	PROFIT/LOSS STMT	
						JEREMY BLIETZ	△
						ROBERT PLANT	△
						JAMES PAGE	△
			2112	✓	NO	MAY 1969 CHICAGO FLYER	
			2964	✓	✓	TAURUS CERTIFIED REGIST.	
98	✓	✓				NEAL MUSILEXRESS ARTICLE	
160A	✓	✓				ZIG ZAG INTERVIEW	
310	✓	NO				SPIRIT CD MAMMOTH GARDENS	
344	✓	NO				CD IMAGE 1ST ATLANTA POP	
4040194	✓	AD (FROM 4194)					
39A	✓	NO				RECORDING TAURUS LIVE	
32A	✓	NO				RECORDING SPIRIT ALBUM	
2XX	✓	NO				RECORDING COMPARISON VIDEO	

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LIST OF EXHIBITS AND WITNESS - CONTINUED

Case No. CR 15-3462

Title: SKIDMORE V. LED ZEPPELIN